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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

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CANADIANS PLANNING HUGE COMBINATION OF THEATRES

George F. Driscoll, of Trans-Canada Circuit, States Sir Alfred Butt and Others Are in Scheme to Control 1200 Houses in British Empire

MONTREAL, Aug. 8.—A huge combination which will involve actual ownership of 1,200 theatres and will affect the bookings in between 5,000 and 6,000 more throughout the British Empire will soon materialize, according to George F. Driscoll, vice-president of the Trans-Canada Theatres, Ltd., who will sail for England next Wednesday on business relating to the organization.

The combine, he said, is to include all legitimate theatre owners and administrators of England, under Sir Alfred Butt, and those of Canada, New Zealand and South Africa.

In addition to this, it is stated here that Labor Day of this year is going to see the inauguration of a new scheme of things in Canadian show business.

Up to now, Canada has depended almost, if not entirely, upon plays and attractions from the United States, which brought about the importation of many plays from the States, that not only did not appeal to Canadians, but were inferior to the class of plays being presented in the United States. Inferior companies were often engaged and many plays that could find no place on the American stage found booking here to big receipts. This continued for years, the class of plays and players fluctuating yearly, and mostly getting worse.

About a year ago, George F. Driscoll and W. A. Edwards, in conjunction with several others who had control of the theatres in the better cities and towns, organized themselves into a consolidated circuit called "The Trans-Canada Circuit of Theatres." During the past year plans have been gradually maturing, until now it is planned that, beginning this season and continuing hereafter, the number of plays and players imported from America will become fewer and fewer and, in about five seasons, it is expected that no more than half a dozen companies will be presenting American produced plays in Canada. The purpose of the Trans-Canada is to organize, produce and send on tour, plays by Canadians with Canadian players, the plays to deal with Canadian subjects and using the idioms and expressions of speech peculiar to the country.

Also, a larger number of London-produced plays will be brought over, with the idea that they are more acceptable to Dominion audiences than those from the States, owing to the closer blood relation of the two countries, etc. In the furtherance of this scheme, Percy Hutchinson is present in London, in the interests of the Trans-Canada, in which he has invested about $40,000 and over the future of which he is very enthusiastic. He is over there in an effort to sign up London productions under guarantees, for tours of Canada. His recent tour of the Dominion proved successful, financially as well as artistically.

The full results of the experiment will take about five years to show themselves, and, in the meantime, American managers who have contemplated companies for Canadian tours, had better take these facts into consideration. English managers are somewhat hesitant regarding the new tour, as expenses are high. It is believed, though, that many London companies will be brought over.

The attempt to establish Canada as a theatrically independent country, will be watched with interest from many sides, particularly by New York and Chicago, which stand to lose the most if the scheme is successful. A successful Canadian producing and touring circuit means almost the exclusion of American produced plays and productions, unless they are of unusual merit.

STRIKE SHUTS DENVER HOUSES

DENVER, Aug. 7.—Upon orders issued by the chief of police, local playhouses are dark. These orders resulted from the almost continuous rioting of local traction strikers which broke out several days ago. The city is under martial law and it is doubtful if the ban on places of amusement will be lifted until things have quieted down, which, in all probability, will be some time next week.

Twelve playhouses have closed their doors. The Broadway Theatre, booked by the K. & E. office, closed with Oliver Morosco's "Mamma's Affair" show. "Clarence" was scheduled to open there Monday. "Twelfth Night" has discontinued its run at Elitch's. The Wilkes Players, presenting "Father and the Boys," have withdrawn from the Tenham Theatre.

Six picture houses are dark. They are the Liberty, Weber, Rivoli, Queen, Iris and Ogden.

The Orpheum, the largest vaudeville house, obeyed the police orders. Acts appearing there included Alexander Carr and Company, Bert Hanlon, Josie Heather, George Roland, Earle and Sunshine.

CHORISTERS AFTER LEDERER

Complaint has been filed with the Chorus Equity Association against George Lederer, producer of "The Girl in the Spotlight" show. Lederer, the complainants contend, has violated several of the agreements contained in the choristers' contract. The case will be brought up for arbitration next week.

The members of the company rehearsed one week and three days overtime, according to the complaints. This is a violation of the A. E. A.-P. M. A. agreement, adopted last season, which reads that musical attractions are allowed five weeks of free rehearsals. Any time over that period must be paid for by the producer.

Lederer, the complaint continues, opened the show in Stamford July 7 last. After playing two days, for which the choristers were paid, he closed the show, prior to opening at the Knickerbocker here. The girls contend they were not paid for a two days' lay-off.

Lederer is now cutting the choristers' salaries 20 per cent, the complaint concludes.

WANT ALL NIGHT SHOWS

CHICAGO, Ill., Aug. 9.—A group of theatre owners of this city, headed by Jones, Linick and Schaefer, filed a petition for a writ of injunction in the circuit court on Friday against the city to prevent the enforcement of the 1911 amusement act. The act provides that certain places of amusement shall not be opened after 1 a. m. in the morning.

Combined with Jones, Linick and Schaefer company are the Moir Amusement Company, John Keane, Harry W. Thompson and Emma Cohn, who control the majority of vaudeville and picture houses in the loop section of the city.

The amusement ordinance was passed in 1911, but the section regarding the closing hour was not enforced. The section in question is termed "unreasonable, unconstitutional, unjustly discriminating and oppressive."

Before the world war, Chicago boasted of having all night movies, but the city authorities stepped in and, with the assistance of government laws, caused all the "night movies" to close promptly at 1 a. m. The fight now is to test the right of the state authority to force the amusement places to close. The companies fighting the ordinance control loop movies and are planning to run them day and night.

CHORISTERS JUMPING CONTRACTS

The Chorus Equity Association plans to deal severely with members who have jumped any contracts for the new season. Notice to this effect has been sent to every member of the organization. The office of the association is flooded with complaints from managers, it was learned early this week, as a result of choristers who have signed contracts and then have not appeared for rehearsal. According to the terms of the chorus contract, it was pointed out, if a member is signed two months prior to the first rehearsal, a manager cannot dispense with their services without paying two week's salary, which holds good for the choristers as well as the managers.

Efforts are being made by Equity officials to locate members who have broken contracts. With this in view a checking of all complaints filed by managers is under way.

TWO "LINCOLNS" REHEARSING

There will be three "Abraham Lincoln" companies playing within the next week or two. The Frank McGlynn piece is to be held at the Cort Theatre and a Boston and Chicago company will open as soon as possible. The interest aroused by the Thomas Dixon Lincoln play, "A Man of the People," is said to have decided William Harris to get busy.

"MARY" COMING IN

William Rock's "Silks and Satins" revue will leave the George M. Cohan Theatre, at the end of four weeks, on a road tour. George M. Cohan's "Mary" will follow it at that playhouse.

BURKAN COMING HOME

PARIS, Aug. 9.—Nathan Burkan is sailing for New York a week from Wednesday, after traveling over the greater part of France and much of Germany.

FRIARS TO DINE BABE RUTH

The Friars Club is arranging a dinner to Babe Ruth, the home run king, when the Yankee baseball team returns from its present Western trip.

"LADY OF THE LAMP" GOOD

STAMFORD, Conn., Aug. 7.—"The Lady of the Lamp," which Earl Carroll once opened under another name and in which A. H. Woods is now interested, came to the Stamford Theatre last night and took everybody on a pipe dream, even as did its central figure.

The dreamer in the play is Arthur White, who persuades Li Fu Yang, a Chinese philosopher residing in New York, to afford him an opportunity to experience the effects of opium. White belongs to that large class of people with a spirit of adventure in their souls, who are willing to try anything once. It may be assumed that after the initial experience, he won't try it any more—which is another way of saying that the play does not encourage the opium habit.

White has been talking with his friend Stanley Barrett and John Sam (Li Fu Yang's secretary) about a Chinese legend associated with a piece of jade. Then he samples opium, and in his dream becomes an Emperor and one of the conspicuous figures in a succession of sensational happenings in the Flowery Kingdom about 1,200 years ago. It has to do with a demand of a Manchu ruler, backed by an army, for tribute in money, and that there be delivered to him a beautiful princess, Tien Tao. Arthur White, unlike the former emperors, represents the demand after seeing the princess and falling in love with her. The princess is killed by the Manchus, who are pursued by White's people, (who of course are yellow), and are the first to experience the effects of gunpowder (then newly discovered) in warfare.

All of this, and a lot more, are depicted in three acts and several scenes, furnishing a melodrama that will be regarded as a novelty and is not deficient in interest. Evidently much pains were taken to stage the production, the costumes, scenic effects, idols, lanterns and ornaments being oriental and of course quaint. In the final scene, White is awakening from his dream, and finds a counterpart of Tien Tao in a relative of Barretts, just arrived from China, and the inferenece is that they're to get a marriage license.

The cast includes George Gaut, Robinson Newbold, Brandon Hurst, Henry Herbert, Edwin Maxwell, Frederick Arthur, Eileen Wilson.

The Seven Little Princesses: Aileen Hamilton, Alma Grant, Katherine Fay, Katherine Keefe, Vivian West, Edna Lang, Edna Falconer.

The Manchu soldiers: William Plunkett, Bernard Birnbaum, C. Stone, Harrison Toler, A. Rossback, Stanley Lusk, Eugene Mayer, Leslie Hanson, Henry H. Stoddard, George Le Voy, Jack Kelly, Charles Oro.

SHOW OSTRICH FEATHER CURTAIN

A new ostrich feather curtain, for hanging in theatres, was exhibited at the Hotel Astor last week during the clothiers convention. The curtain, which cost $50,000 to make, can be used as a back drop, or front curtain. The Milliners Association manufactured it and invited inspection from the theatrical world.

DREYER IS IN PARIS

PARIS, Aug. 7.—August Dreyer, the New York attorney, is here after having been through Germany, Austria and France. He is returning to London this week.

SHUBERTS SCHEDULE 200 PLAYS FOR PHILADELPHIA THIS YEAR

Runs to Be Cut Out, Their Four Houses There to Play Week Stands Only—Season Opens with "Florodora" Aug. 30 —List Includes All Broadway Hits

PHILADELPHIA, Aug. 8.—According to announcement made here, the Shuberts are going to put more than 200 productions on the road this season, the plans being the greatest and most pretentious ever undertaken by the firm.

There are four theatres here under the management of the Shuberts, the Sam S. Shubert, Lyric, Adelphia and the Chestnut Street Opera House. Practically all of these shows are to play Philadelphia, engagements being limited to one week in order to allow for the playing of all of them.

According to L. A. Blumberg, general manager of the Shubert houses here, the season will get under way with the opening of the "Florodora" revival at the Sam S. Shubert on August 30. The Lyric will open on September 6 with "Nighty Night." Al Woods' "Girl In The Limousine" show will open the Adelphia August 30. The Chestnut Street Opera House will play films until Labor Day.

Also on the long list are: "The Passing Show of 1919," "Cinderella on Broadway," "Century Revue," "Midnight Rounders," "The Americans in France," Al Jolson in "Sinbad," "Monte Cristo, Jr.," "Passing Show of 1918," "A Sleepless Night," "Oh, What a Girl!", "Adam and Eva," "The Jest," "The Challenge," "The Five Million" and "At 9:45," "The Greater Love," with Henry Hull, "Don't Be Afraid," by Avery Hopwood; Claire Kummer's "The Lights of Duxbury," and Octavus Roy Cohen's "The Scourge."

Walter Hast will present Sir John Hare here in "A Pair of Spectacles," as well as "Scandal." William Morris will present Edward Locke's comedy "Dorothy Dixie Lee."

"The Little Whopper," "Tilly of Bloomsbury," "A Week-end Marriage," and "The Beautiful Virgin," are likewise included on the list.

The Shuberts will also present Edward Clark's musical comedy, "Dode," the Shubert productions of Rachel Crothers, "A Little Journey," "9 East" and "He and She"; Lee Morrison's production of "Dearie," a new musical comedy; "She Would and She Did," "The Dancer," "Little Love Brides," Seeing Things," "My Lady Friends" comedy and "Irene."

Among the Morosco productions booked for runs here are "Whistler," a new play by Pauline Cavendish and Sara J. Curry and "Wait Till We're Married," by Hutcheson Boyd and Rudolph Bonner; Edward E. Rose's play, "Rose of the Ghetto," and another from Rose's pen, entitled "Slippery McGee," a dramatization of the novel of that name; "The Humming Bird," by Maude Fulton; "Conquering Fate," by Rita Creighton Smith; "Seven Miles to Arden," by Anna Nichols, and "The Clam Digger," by Eleanor Holmes Hinkley, in which William Courtnay will be starred after a short tour in "Civilian Clothes," and "Mamma's Affair."

The Al Woods shows will include twenty-one new plays, as well as several of his last season's Broadway attractions. They will be "Ladies' Night," "Crooked Gamblers," "The Lady of the Lamp," "The Illusionist," "The Jury of Fate," "The Pearl of Great Price," "The Winged God," "The Law and the Woman," "The Law and the Loafer," "As the Clouds Roll By," "Arabian Nighties," "Up in the Haymow," "The Bronx Express," "Moonshine," "The Star Sapphire," and "The Fires of Spring." Louis Mann will be seen in a new play, Marjorie Rambeau in "The Sign on the Door," and Theda Bara in "The Blue Flame."

Of the William A. Brady shows the following will be booked here: "The Skin Game," a new play by John Galsworthy recently presented in London and "The Young Visitors," another London success, in association with Lee Shubert. This is a dramatization by Edith Goodall of Daisy Ashford's story of the same name. Several members of the London cast will appear with Grace George in "Madame et Son Dansuer." This play will be presented in association with Charles B. Cochran, with whom Brady has made arrangements for offering many of the Cochran successes here. Alice Brady in "Ann Ascends," a new play by Harry Chapman Ford, which she tried out last season while on tour: Mary Nash, who will return from London early in the fall, is to appear in a new play, "Man and Woman," written by Benjamin L. Glazer from the Spanish of Carlos Honnomme; "Old Hickory," in association with Margaret Anglin; "Opportunity," "Society," a melodrama, Lew Fields in "The Dreamer," by Jules Eckert Goodman; "Jim Lochinvar," by Eleanor Gates, author of "The Poor Little Rich Girl"; "Immodest Violet," by David Carb, a pupil of Professor Baker's Harvard School for playwrights.

The Arthur Hammerstein productions will be: "Tickle Me," featuring Frank Tinney; "Jimmie," a musical comedy in which Frances White will have the stellar role; "I'm Cured," a musical comedy by Otto Harbach, adapted from William Collier's old farce, "Never Say Die," "The Love Apple," for which Bide Dudley has written the book and lyrics; "Blossom Time," for which Harbach is also responsible. "The Marriage Not," a 3-act comedy drama by Ada Paterson, said to have been inspired by the matrimonial romance of Fannie Hurst, the novelist; a play which Eugene Walter has been commissioned to write on the Irish question, to be entitled, "Sinn Fein"; "Always You," with Irene Franklin.

Then there are the Comstock and Gest productions, for which the Shuberts have made bookings. They include "Chu Chin Chow," and "Mecca," by Oscar Asche, author of the former; "Afgar," a musical comedy in which Mlle. Alys Delysia, who has been appearing in London and Paris, will pay her first visit to America; "San Sebastien," and "Helen of Sparta," Gabrielle D'Annunzio's latest works; "The Heir to the Bal Tabarim," by Nancy, from the Clunie Theatre, Paris, and the latest Parisian sensation and Oriental fantasy, "The Thousand and One Nights." "A Southern Maid," the musical success at the new Daly's Theatre, London, in which Josie Collins has made such a hit; "The Checkerboard," by Frederick and Fanny Hatton; "The Cave Girl," by George Middleton and Guy Bolton; "Wild Cherry," by Bolton; "Aphrodite," with Dorothy Dalton and McKay Morris in leading parts; another new Asche play called "Mameeha," the scenes of which are laid in South Africa.

A list of the Shubert allies who will have productions playing here includes William A. Brady, A. H. Woods, Arthur Hopkins, Selwyn and Company, Winthrop Ames, Oliver Morosco, Morris Gest, F. Ray Comstock, William Harris, Jr., George Broadhurst, Arthur Hammerstein, Roland West, John B. Williams, Sanger and Jordan, Joe Weber, Lawrence Weber, Lew Fields, George Anderson, Richard Walton Tully, H. H. Frazee, Walter Hast, William Morris, George Mooser, Nora Bayes, Rachel Crothers, E. H. Southern, Stuart Walker, Fortune Gallo, Andress Dippel, Robert C. Campbell, Thomas Dixon, Joseph Gaites, Scibilia Enterprises, Lee Morrison, Lee Kugel, Walter Wagner and Jed Shaw.

WOODS TAKES "MOONSHINE"

"Moonshine," a new play by Preston Gibson, has been accepted by Al Woods. The play will be produced some time in the Fall.

HIP SIGNS BLANKET CONTRACT

R. H. Burnside, through arrangement with the Chorus Equity Association, signed 200 choristers last week. Under a blanket contract, for the present Hippodrome season. This marks the first time in the history of the chorus organization that a manager has been allowed to sign his people under a blanket contract.

According to officials of the Chorus Equity, the Hippodrome, due to the length of the season, the number of people engaged, and the number of weekly performances, is in a class by itself, which accounts for the blanket contract being allowed.

This contract will be identical with the Chorus Equity or pink contract, except that the minimum wage will be $35 a week, instead of the usual $30, for metropolitan shows. All choristers will also receive extra compensation for specialties. The contract calls for twelve performances a week.

In all probability other shows, where the chorus is one-hundred percent Equity and is of large number, will, providing the engagement be an extended one, also use a blanket contract.

ANOTHER LION ATTACKS TRAINER

LEXINGTON, Ky., Aug. 16.—Infurriated by the smell of blood which dripped from the lacerated hand of Emile Schwere of New York, lion-tamer for a circus being given at Camp Zachary Taylor, near here, a big cage of lions became almost unmanageable. Schwerer was attacked by his biggest charge, Jerry, a Nubian lion, who sank his claws into Schwere's hand just below the wrist.

The blood streamed out, and the lions began to plunge about.

Schwere dropped his revolver, but recovered it in time to stop any further attack.

Jerry attacked Schwerer in New York two weeks ago. Schwerer thinks Jerry was tired from his long trip from New York, which caused his viciousness. The circus is put on by soldiers to help erect a memorial to the men of the First who died in the war.

SHEA AFTER NIAGARA HOUSE

NIAGARA FALLS, Aug. 5.—Inquiries have been made within the last few days on behalf of theatrical interests looking to the establishing of a high class theatre in this city for the presenting of legitimate drama. It is understood that the parties seeking entrance here are the Shea theatrical interests of Buffalo. Mr. Franklin of the Shea houses has been in the city several times lately. The inquiries are said to have been directed particularly towards the leasing, remodeling and enlarging of the International theatre, in West Falls street, owned by John F. McDonald.

JOLSON AT SARATOGA

SARATOGA, Aug. 7.—Al Jolson is here at the Grand Hotel, for the races. It is said he has a big bankroll with him.

Next Saturday, he will sing here at Convention Hall, through arrangement with J. J. Shubert. A number of bookies have bought seats.

Jolson, at various times, has been credited with making huge clean-ups at the tracks.

KLAUBER'S CONTRACT IN MAY

The production of "Marry the Poor Girl," scheduled by Oliver Morosco for the Fulton in September, may not take place at that house, inasmuch as Adolph Klauber has a contract calling for the house's use for his play, "Scrambled Wives" until it falls below a certain weekly figure, which it now looks would be maintained.

TRIBUNE WRITER BACK

Harriette Underhill, who has been up at Saranac Lake for the past six months, is again back on *The Tribune* strong in the belief that New York is the best place in the world. Miss Underhill does special theatrical stories for *The Tribune*.

"THE BAT" GOES INTO MOROSCO

"The Bat," the new play of Wagenhals and Kempner, is to be housed at the Morosco Theatre when it comes in shortly.

"LIGHTNIN" TO RUN ON

With a record of 825 performances "Lightnin'", the John Golden attraction in which Frank Bacon is starred, is entering upon its third year at the Gaiety Theatre. During its long run on Broadway "Lightnin'" has played to an average of better than $14,000 on the week, a conservative estimate of the total gross takings being $1,236,000. More than 750,000 persons have witnessed the show.

"Lightnin'," it was learned early this week, will continue on at the Gaiety until August of next year. John Golden, more than a year ago, arranged to book the show into the Grand, Chicago. The date set was August 29, 1919. As a result of the phenomenal business the show was playing to on Broadway, the Chicago premiere was set ahead to August 24 of this year. Last week the Chicago date was again set ahead for another year.

On August 26, 1918 "Lightnin'" opened its New York run. On March 17 of this year it broke the Broadway record, with a total of 658 performances. "A Trip to Chinatown" previously held the record of 657 performances. The show has played consecutively, with the exception of thirty-six performances, lost last year as a result of the actor's strike.

Frank Bacon was twenty years in writing the play. It opened out of town for the first time January 28, 1918, at the National, Washington. President Wilson was present at the premiere. Among the original members of the cast who are still appearing in the show are Frank Bacon, Paul Stanton, Jessie E. Pringle, Beatrice Nichols, Jacon Robards, May Duryea, E. J. Bunkall, Jane Oaker, Thomas McLarnie, Bessie Bacon, Sam Coit, Mary Jane Outcault, William Granger, Minnie Palmer, George Thompson, Margaret Campbell, John Hamilton, Helen Hutchins, Fred Conklin, Blanch Talbot, Arthur Denham and James C. Lane.

A road company of "Lightnin'" headed by Milton Nobles, will be sent on tour this season.

SUES OVER SCHENECTADY HOUSE

SCHENECTADY, Aug. 6.—An action to recover the sum of $3,567, with interest, has been commenced by the Schenectady Hudson Theatre Company against Max Druckman and Sam Schoninger, former lessees of the theatre, for breach of contract.

The company and Druckman and Schoninger entered into a lease in writing, the former as landlord and the latter as tenant, on October 10, 1919, for the rental of the Hudson Theatre on College street, for the term of one year from November 1, 1919, to November 1, 1920, the rental to be $250 per month, payable in advance.

Druckman and Schoninger took possession on or before November 1, and for several months played a stock company in the theatre. They continued in possession until April 3, last, when, it is charged by the theatre company, they abandoned the premises, breaking their lease and contract.

The plaintiff contends that the defendants failed to pay the monthly rental due on April 1, 1920, and have not paid any amount since. It is contended they now owe the sum of $2,250 for rent.

According to the covenants of the lease, the lessees also agreed to pay the taxes and water rent taxed against the premises for the year 1919, amounting to $1,317. They failed to pay the taxes and water rents and that sum is now due and owing to the city of Schenectady on the premises. In the complaint, the theatre company demands judgment for rental and taxes, a total of $3,567, with interest and costs.

"DEARIE" OPENING SET

Lee Morrison's "Dearie," formerly called "Wildefire," is now in rehearsal and is to open in Detroit on September 16. In the cast of the piece will be Joseph McCallion, John E. Young, Harold Christie and Kate Pullman.

FIELDS HAS NEW PLAY

Lew Fields has written a new musical comedy called "Wild Women of 1920," in which he plans to appear himself, although no definite date has been given for its production.

EQUITY EXPECTS TROUBLE WITH TOURING MANAGERS

Start Strike Fund and Lay Plans in Expectation That One-Night Producers Will Declare Lockout on Union Contract. Two Associations Still Conferring

The Actors' Equity Association is preparing for trouble with the Touring Managers Association. In consequence of their refusal to grant the one night stand managers a more liberal working agreement, the actors' union expects the latter to declare a lockout and the Equity council met on Friday of last week and apportioned a strike fund. A plan of campaign was also decided upon.

The first step to be taken by the union was the announcement of a series of mass meetings to be held in Aeolian Hall, the first of which was called yesterday (Tuesday). John Emerson, who returned from Europe Sunday, where he has been perfecting a world wide amalgamation of theatrical unions, presided. Other meetings are to follow weekly, at Aeolian Hall, that place having been decided upon because it can accomodate a larger attendance than the Astor.

The suspicion that the T. M. A. contemplates a lockout was strengthened last week when complaint was received at Equity headquarters that Marty Sampter had refused to sign Equity contracts for his "Pitter-Patter" show. Officials of Equity state that Sampter was informed that, in the event of his holding to his refusal to sign the Equity agreement, his show would not be allowed to leave New York.

It is said the Touring Managers Association also brought pressure to bear upon Sampter, with the result that he finally agreed to sign the Equity contract. The T. M. A., it is said, feared that Sampter's action would be seized upon by Equity as evidence of a lockout and that either a strike or the closed shop would result.

During the week it was learned that a good portion of the Equity council had expressed themselves as not entirely satisfied with the action taken by the association, at its last meeting. In view of this the T. M. A. held several meetings at which Gus Hill presided and have asked Equity to continue the conferences with the hope that the matter will again be brought before the membership for vote.

Several months ago a half score independent managers called upon Frank Gillmore at Equity headquarters and summarized their demands for a new contract. At the time, Gillmore is said to have expressed himself as in favor of such a contract being granted, stating that the managers' demands seemed just and equitable. However, he informed them that the organization would not consider their requests unless the managers organized.

Following the organization of the Touring Managers Association, a series of conversations were held between the managers and union officials. The Equity council at all of these sessions, it is said, declared themselves in favor of the managers demands. A continuance of these conversations, may, therefore, result in the matter again being voted upon.

Tuesday's meeting in Aeolian hall, as well as those to follow, it was learned, are for the purpose of bringing the issue of a closed shop for independent managers, to a head. Both council and executives, it is said, advocate a closed shop and every possible means, it is believed, will be made to pass the measure.

In view of this, it is reported that the T. M. A. is making efforts to strengthen the Actors' Fidelity League. With the aid of that organization, it is said, they plan to put up a stiff fight in the event of the closed shop materializing.

That the Actors' Fidelity League is in on the side of the T. M. A. became known early this week following an interview with Howard Kyle. As the league now stands, however, there are but few of its members, employed in the one night stand business.

According to Kyle, the Touring Managers' recently approached him and set forth their requests. No action was taken at the time, however, the T. M. A. awaiting the decision of Equity.

Recently, however, Kyle sanctioned the signing by one of the League's members of a contract for a George Gatts show which contained all the concessions demanded of Equity by the road managers, it was learned.

The Touring Managers' Association was notified on Wednesday of last week as to the result of the vote cast at the Astor meeting. The managers held a regular session, attended by the entire T. M. A. Thursday and the whole affair was thrashed out.

It is estimated that about ten per cent of those who attended the meeting have discontinued all plans of producing road shows this year. George Gatts has cancelled a full year's booking for his two "Daughter of the Son," and "Revelations of a Wife," shows. Thirty-seven people were thrown out of work.

WANTS TO KNOW ABOUT LACKAYE

Failure on the part of Wilton Lackaye, as general guardian of his son, Wilton Lackaye, Jr., to file an accounting of his trusteeship, as the law requires guardians to do, yearly, has resulted in the appointment of John F. McCall as special guardian of the child by Surrogate Cohalan. McCall is to ascertain why Lackaye failed to file his accounting.

Mrs. Lackaye, wife of the actor, died on August 5, 1919. Previous to her marriage, in 1896, she was known on the stage as Alice Evans. She left an estate of "about $100,000" in personal property, of which, by her will, she gave her son but $100, the remainder of the estate going to her husband, also the executor. On October 4, last, Lackaye had himself appointed general guardian of his son, who has an income yearly of $37.50 from some real estate.

COHAN RE-WRITING SHOW

George M. Cohan is re-writing and restaging much of "The Meanest Man in the World," a play taken from a vaudeville sketch by Augustin MacHugh. A new third act has been written, somewhat resembling "Get Rich Quick Wallingford" and "Turn to the Right." The play is on the road and may open at the Cohan Theatre on Labor Day.

NEW PLAY FOR WARFIELD

It is reported that David Belasco has given Gene Buck a contract to furnish a new play for David Warfield, to be produced next year. Buck has been identified as a writer of songs for the Ziegfeld Follies and this would be his first attempt at play writing. The name or nature of the new play could not be ascertained.

MAC GOWAN ON "VOGUE"

Kenneth MacGowan, dramatic critic of The Globe, is also to hold that position for Vogue, replacing Clayton Hamilton, who is to do picture work on the Coast. Hamilton will also sever his connection with Columbia University, where he has been an instructor in the drama.

MOROSCO CHANGES PLANS

The production of "The Whistler," by Oliver Morosco, has been postponed and, instead, "The Humming Bird," by Maude Fulton, goes into the Little Theatre when "Foot-Loose" vacates that house in October.

JOHN BARRYMORE RE-MARRIES

John Barrymore and Mrs. Blancne May Oelrichs Thomas, formerly the wife of Leonard M. Thomas, were married last Thursday in the Ritz-Carlton Hotel. They have been reported engaged from the time when the bride divorced her first husband, in Paris last February.

Barrymore's last appearance was in the revival of "Richard III" last Spring. At the height of the play's success he suffered a breakdown which caused him to be sent to Muldoon's Sanitarium. His first wife was Katherine C. Harris, whom he married in 1910 and who later appeared with him in "Believe Me, Xantippe."

She obtained an interlocutory divorce in 1917 on the ground of desertion, after living a year in California.

Mrs. Thomas has long been noted for her talent as well as her beauty. Under the name of Michael Strange she has published several poems. Her marriage to her first husband was an important incident in society ten years ago. Two children were born to them.

Among the witnesses at the wedding were Ethel Barrymore, sister of the bridegroom, and Mr. and Mrs. Lionel Barrymore, his brother and sister-in-law.

MOLLIE KING SUED

Mollie King is defendant in a suit for $2,374 damages brought in the Supreme Court by the Fitzgerald Manufacturing Company. Her husband, K. O. Alexander, accepted service of papers for her at the Hotel Ansonia.

According to the plaintiff, it paid Miss King $1,000 for testimonials and the use of her photograph in advertising a massage machine. The company later learned that she had previously sold the same rights to her photograph and had also given testimonials to other advertisers.

THREE "BIRDS OF PARADISE"

Richard Walton Tully, who returned to New York last week after a three-months' trip to California, will soon start rehearsals of "The Bird of Paradise," his popular Hawaiian play, of which, in its tenth season, there will be three companies touring the country.

He will also launch Guy Bates Post upon his fifth season in "The Masquerader," after which Tully will then sail for England, to give the finishing touches to the three companies that will present "The Bird of Paradise," in Great Britain this season.

WON'T STAND FOR "TOUCHES"

A notice last week made its appearance on the bulletin board of the Actors' Fidelity League, informing members that the organization had no authority to lend them any money. Members, however, if needy, were told to refer their troubles to the league's executive secretary and he will see that their cases are presented to another institution maintained for the purpose of charity.

ARLISS GOING INTO PARK

George Arliss, after an absence from New York of three years, will be seen on Broadway again on September 9, when George C. Tyler will present him at the Park Theatre in "Poldekin," by Booth Tarkington. Julia Dean, Elsie Mackay, Sydney Toler and Hubert Wilkie will be in Arlis's company.

DIPPEL SELLING BONDS

Andreas Dippel, who recently made an unsuccessful attempt in Chicago, to present grand opera and motion pictures on the same program, has now become a salesman of bonds and securities in that city. He is planning a huge benefit in the early Fall, with himself as the beneficiary.

COMBINATION RUMOR AFLOAT

PHILADELPHIA, Pa., Aug. 9.—Rumors ars about here of a possible combination between Sam H. Harris and Jules Mastbaum. Mastbaum, it will be remembered, controls one of the largest and best equipped string of motion picture theatres in the country, which would be a great asset to such a combination.

TINNEY SHOW GOING BIG

STAMFORD, Aug. 7.—"Tickle Me," the new Frank Tinney starring vehicle, produced by Arthur Hammerstein, tickled local first nighters when it made its debut here this week.

On the opening night, it ran until 12:15, and, as a result, closed without its finale. Trouble in getting the scenery fixed right, Tinney told the audience, was responsible for the length of the performances and the slashing of the final scene.

"Tickle Me" has book and lyrics by Otto Harbach, Oscar Hammerstein, 2nd, and Frank Mandel. Herbert Stothart has furnished a tuneful and sprightly musical setting and Willie Collier has staged it. Even in the rough, the show looks like a real winner and will, no doubt, prove so when it makes its appearance on Broadway.

The plot, what there is of it, has been well concealed in a whirl of stage sensations in which pretty girls and clever principal figure. From a West Coast movie studio, the story is carried over the Pacific to Calcutta and Thibet. Then there is a homeward voyage, and, in the last scene, all hands return to the California studio.

There are some diverting specialties, much colorful and peppy dancing by the chorus and, of course, Tinney. He works hard and fast through the whole show and what Willie Collier has taught him about how to be really funny would take a book to tell. Broadway is going to receive Tinney with open arms this trip, but he will have Collier to thank for a great deal of it.

Olga and Mishka, Frances Grant and Ted Wing dance, as they always have, first class.

Others in the cast are Louise Allen, Allyn Kearns, Vie Casmore, Elizabeth Dunn, Marguerite Zender, Benny Murvey, Paul Ryman, Jack Heisler, Marcel Rousseou, Harry Pearce, Tex Cooper, Lavinia Turner, Stanley Rayburn, Arthur Conway, Betty Nevins, Ruby Nevins, Mary Collins, Marietto O'Brien, Emma Pesh, Memphis Russell, Laura Maverick, Mildred Mason, Josie Carmen, Constance Reed, Ruth Andrews, Rose Cardiff, Rheba Stewart, Muriel Graham, Florence Dixon, Alys Robey, Sunshine Heyardahl, Muriel Reed, George Griffin, Bobbie Culbertson, Jerome Kirkland, Jack O'Brien, Arnold Gluck, Harry Pearce, Gerard Gardner and Arthur Conway.

This show played Long Branch the last half of last week, is in Atlantic City this week and is scheduled to open at the Selwyn, following Ed Wynn, next Monday.

BRADY OPENING NEW SHOW

WASHINGTON, Aug. 9.—"Immodest Violet," a new American play by David Carb, will be presented by William A. Brady, at the Belasco Theatre, commencing August 23.

Carb, an alumnus of Prof. Ecker's Harvard School of Playwriting, in his first play to reach the stage, is said to have written a story that abounds in the unexpected. It is based on an innocent young woman who has her own ideas regarding conventions, a group of soul-saving and narrow-minded relatives and a series of unconventional situations in which the young woman and a young man share.

TIM BRYM ARRESTED

J. Tim Brym, during the war leader of a band in France and ranked as a second lieutenant, was held in $1,000 bail by United States Commissioner McCabe, in Brooklyn, last week, on the charge of illegally wearing the regulation uniform. When arrested he was serving as band leader at the Hotel Shelbourne, Brighton Beach, and was garbed in the uniform of a lieutenant in the United States Army.

OPENING WITH COOPER SHOW

Ben Moore, who has, for the past five years, been appearing in pictures, will open with James E. Cooper's "Victory Belles" next week at the Gayety, Omaha. He is doing an eccentric Italian part with the show.

ALBEE, GUEST OF LIGHTS, REVIEWS VAUDEVILLE HISTORY

Managers Making Great Effort to Uplift Standard of Entertainment, He Says—Sam Hodgdon, in Jovial Mood, Raps Everybody—Many Big Men There

E. F. Albee reviewed vaudeville in a speech following the dinner given to him and John J. Murdock by the Lights Club at Freeport last Sunday. The affair was attended by a notable gathering of stars of both the variety and legitimate stage.

Following prolonged applause upon his introduction by Leo Carrillo as "The Dean of our Profession," the Keith head said: "My dear friends, this is really a very happy occasion. I have had in my life many pleasant occasions. But, to-night, I am overjoyed at one feature, which is the fact that many of the men who have been assisting for years in vaudeville, have gathered here to do honor to the assembled guests, including Mr. Murdock and myself; such men as Fred Stone, who shared with me all the vicissitudes and trials of the early days, and who to-day stands at the head of his profession; Tom Wise and Raymond Hitchcock, who were my old pals of the early days, although we have become estranged through the fact that they have gone into one part of the business while I stayed in the original part.

"I opened the show at the N. V. A. two and a half years ago, and feel there isn't much difference between opening and closing, so I haven't gained much.

"I am not going into the conditions of years ago and to-day to any extent, but I should like to say that I started in the circus business back in 1853. Mr. Keith was in the museum business in Boston, and had built an auditorium to the museum, seating about 500, never thinking that there would be need for any more. The money was given to him by Mr. Bachellor. There was scenery, footlights, etc., and, in front of the place, was a collection of snakes, baboons and other animals. The place was opposite R. H. White's store.

"There were not many theatres in Boston in those days. There was the Howard Atheneum, the Boston Theatre and the Hollis Theatre. The Howard was more of a combination house, although McIntyre and Heath and other vaudeville stars played there. Mr. Bachellor, of Doris and Bachellor's circus, with whom Mr. Keith was associated, had spent about $5,000, and, as the people were not coming into the museum very fast, didn't want to spend any more.

"I just had come in from the circus. I had met Mr. Keith before and he said to me, 'Ed, what are we going to do, the people don't come in.'

"I said give me a couple of days to think it over. You see the people were not used to going into a ten cent show on the main street. The Blanche Correlli Opera Company was in town and I thought, by getting them, it might be an uplift. I took out the animals that were in front of the museum, built a Japanese parlor, put carpet on the floor, and installed the first electric arc light ever seen in Boston. The Correlli Opera Company played "Mikado" at ten cents, with Richard Mansfield as Ko Ko, and it was necessary to get the police to clear the streets.

"After that we had vaudeville in the Bijou, with McIntyre and Heath, Montgomery and Stone and other stars of to-day.

"On the Bijou site, upstairs, we noticed the same trouble. We could only attract a certain class. So, one day Mr. Keith said to me, 'Ed, I've got $125,000, which we have made together from the museum and the Bijou, and I want you to build a new theatre.' So the next day I started. I didn't know whether Mr. Keith had $125,000 or $125, but I did know I had an idea, and that was to raise the level of the vaudeville theatre and get a different class. So, the new theatre was built and it cost $675,000. It is the theatre known as Keith's Boston House to-day.

"We found out then that the people would only sit in the back seats at first and that they would, after a while, get closer and finally sit down as close as they could.

Cardinal O'Connell, and Charles Francis Adams, who recently sailed the 'Resolute' to victory, attended a performance at the Boston House recently when I was in Boston to see my attorney regarding a lawsuit. The minister was asked by a friend to attend, but said that he was a church member and that he never went to the theatre. The friend replied that he was a church member too, and that he had heard that the theatre was all right. Finally, the minister was induced to attend.

"I noticed that they, too, first sat in the back seats and that later they moved forward, the performance being continuous and a couple having left their seats. George Thatcher was on the bill and was telling a story about a minister. There was a sewing circle of ladies at the minister's house where there was a parrot present. After a while, there was a storm,—thunder and lightning, and the parrot started to swear. Failing to silence it, the minister finally threw it on the floor and kicked it under the sofa. Feeling that he had made a mistake, the minister said: 'beg pardon, ladies,' and went after the parrot. As he stooped to get it from under the sofa, the parrot said: 'where in hell was you when the cyclone struck us?'

"There was a laugh from someone in the audience more strenuous than the rest and a lady said, 'that's my minister.' The next Sunday in his pulpit, the minister announced that he had attended the theatre and enjoyed it very much, and wanted the members of his congregation to attend and enjoy that show.

"We want to raise the standard," continued Mr. Albee, "but we want to do things together and not apart. When I built the N. V. A., I wanted to raise the standard of vaudeville and give the artists what they were entitled to through their artistic efforts and talents, and something in keeping with the splendid entertainment they give the public. I am not going into details regarding the old club house, but I did have the object in mind of raising the standard when I built the club.

"Regarding the Managers' Association, there is never anything said or done in that room except for the benefit of the vaudeville profession as a whole. When the organization was started, it was agreed that there would be no talk of opposition, no petty jealousies and nothing ever there except for the benefit of the artists. And this policy has been strictly adhered to and the slogan carried from coast to coast.

"I may mention one incident that happened on the Ackerman and Harris circuit. Mr. Ackerman received a letter about a little chap who had received a few weeks' work with his wife. But, she was in delicate health, and the writer considered it an imposition to ask her to continue.

"Ackerman wrote a letter to the husband and asked him whether he could do a single, saying that he would keep him going till his wife was better. 'I did a very bad act,' the young fellow wrote. 'I didn't know what was the matter. I kept changing my material every show but nothing seemed right until Friday night, when I went pretty good Mr. Ackerman got a doctor for my wife, paid the hospital bills and had the baby

(*Continued on page* 26)

"KISSING TIME" IS TUNEFUL

STAMFORD, Aug. 7.—With a splendid cast headed by Edith Taliaferro, the Empire Producing Company, which means Sanger and Jordan, presented "Kissing Time" in the Stamford Theatre, this week, before an audience whose satisfaction was manifested in frequent and prolonged applause.

The play is founded upon a story entitled "Mimi," but, apparently, great liberties have been taken with the story, for many of the lines suggest subjects of current interest and contain some of the expressions with which the language of this country has recently been enriched. Notably clever, tuneful and catchy are the songs, and the ensemble singing was so good as to make it apparent that the chorus was selected for something besides looks—although no one could complain that these were not good. Not only are the songs set to pleasing airs, but the words of most of them are so good that all of the credit does not belong to the musical composer. One number, suggestive of an incident in a poultry enclosure, was so delightfully sung and so cleverly acted, that the audience called the performers back to the stage several times.

"Kissing Time" is not only bright but it is clean; there's nothing in it to offend, and it is amusing all the way through. The story that runs through the play tells of how a girl from Dijon, engaged to marry a man she never saw, is persuaded by Mimi, in charge of a dressmaking shop, to go to a dinner given by a banker annually to his employees, pretending to be the wife of one of them, whose promotion, like that of others in the bank, is to be obtained only if he is married. She takes the name of the modiste, and the man as whose wife she poses, and who proceeds to fall in love with her, is the one whom her parents had planned for her to marry. It appears that all the young men of the bank fooled the managing director by pretending to be married. There are lots of funny situations and complications, with a proper explanation in the final scene.

Miss Taliaferro was graceful and charming, as she always is. William Norris and Frank Doane headed capable comedians and were original as well as clever.

The complete cast were Harry Coleman, Primrose Caryll, Dorothy Maynard, Paul Frawley, Edith Taliaferro, William Norris, Frank Doane, Ian Wolfe, Donaly Sawyer, Eleanor Ladd, Georgia Lynne, Cora D'Orsay, Jessie Lynne, Frances Chase, Amelia Rosser, Margaret Green, Polly Lloyd, Rose Page, Shirley Latham, Ellen Best, Laura Nelson, DeForrest Wooley, Thomas Maynard, Fred Packard, William Millar, A. C. Jenkins, Frank Brian, Reginald McGurn, John C. Daly, Marcia Harris.

"KABIBBLE" PRINCIPALS ENGAGED

The four principal players in the seventeen people cast of "Abe Kabibble," taken from Herschfield's cartoon, by himself and George V. Hobart, are to be Nick Adams, Doree Davidson, Maurice Barrett and Laura Walker. Adams will play Kabibble, Davidson "Minsk," Barrett "Sparkbaum," and Miss Walker "Reba."

JEWETT TRYING NEW ONE

BOSTON, Aug. 9.—The Henry Jewett Players will open their fifth season at the Copley Theatre on Thursday, August 12, when they will present "Lazy Lubin," a fantastic comedy by Kerble Howard that will make its first appearance in this country. It concerns a bachelor and an orphan girl who is willed to him by the girl he formerly loved.

MONTREAL OPENING DATES

MONTREAL, Can., Aug. 6.—The following opening dates of several theatres have been announced. His Majesty's, Aug. 9, "Hello Alexander," with McIntyre and Heath. Princess, vaudeville, Aug. 15, the St. Denis, Aug. 15, Gayety, burlesque, Aug. 16.

JOINS TRANS-CANADA OFFICE

MONTREAL, Can., Aug. 4.—William Webb, for many years resident manager of His Majesty's Theatre here, has been made stage director of all productions made by the Trans-Canada Theatres.

WILLIAM ARCHER HERE

William Archer, dean of English critics, arrived in New York last week to assist Winthrop Ames in the production of a play Archer has written, but which, as yet, has not been given a title.

The piece, described as a romantic melodrama, will employ the services of quite a number of people, but will have but six speaking parts, five of which are important, one being a bit in the last act. The roles have been written for five men and one woman, with a locale in Central Asia, just back of the Himalayas, and to the north of India.

The question of antagonism against Americans, or American plays, in London, reported in various papers, said Archer, is without the slightest foundation. He said that eighty per cent of the theatregoing public in London did not know whether they were going to see American or English plays, but were more concerned in whether the play was good or bad and whether it appealed to them individually or not.

When questioned anent the Laurette Taylor affair, Archer said the false proscenium was so low that the gallery could not see, which was the reason for the calls of "raise the curtain," although he admitted that the gallery behaved "very badly."

"Three Wise Fools" and "Daddies" were mentioned as good plays by Archer, and he lauded Miss Taylor as a very clever artiste.

During his stay in this country Archer will visit friends in New Hampshire and Maine, prior to the rehearsals of his play, which will not have their inception until after the presidential election.

MOROSCO OPENS ANOTHER

LOS ANGELES, Aug. 6.—"Wait Till We're Married," a new comedy by Hutchinson Boyd and Rudolph Bunner, was presented last night by Oliver Morosco at the Mason Opera House. Kathleen Clifford has the leading role in the piece, which is the fourth of Morosco's new "Made in Los Angeles" plays.

Vivian Rich, William Raymond, Mrs. Tyrone Power, Frank Whitson, Ruby Lafayette, Henry Garrity, Marie Van Tassel, William Rogers, Florence Lindley and Max Paley complete the cast.

NEW SHOWS CATCH ON

LOS ANGELES, Cal., Aug. 7.—The new shows which recently opened here have caught on and will continue running indefinitely. They are "The Humming Bird," by Maude Fulton, now in its third week at the Egan Little Theatre and "The Clam Digger," now in its second week at the Morosco Theatre. Both were produced by Oliver Morosco.

RALPH SPENCE SELLS PLAY

Ralph Spence, title writer for the William Fox Film Corporation, has placed a play wih A. H. Woods entitled "There Lies the Truth," written originally for Willie Collier.

STONE SHOW STARTS MONDAY

The new Fred Stone show, "Tip-Top," will go into rehearsal next Monday. Work is now under way for the casting of principals and chorus.

MARJORIE MARIE ABBOTT

Marjorie Marie Abbott is the prima donna of the "Oh, By Jingo" Company, which opened this week on the K. & E. time. She is one of our best known prima donnas. Her picture appears on the front cover of this week's issue.

Miss Abbott has appeared in prima donna roles with the "Rose of the Ranch" Company, the Metropolitan Opera Company and the "Song of the Siren" Company. She also received a medal for her services with Dr. Bishop of the War Camp Community Commission. She is a graduate of the New England Conservatory of Music, in Boston. She has a lyric soprano voice, is of a distinctive type and stately form. Ike Weber is her personal representative.

SHUBERTS CUT ADMISSIONS ON EARLY SEASON OPENINGS

Belasco, Washington, and Auditorium, Baltimore, Drop $2.00 Seats to $1.50 and Others Proportionately to Beat Heat and Fill Houses During August.

BALTIMORE, Aug. 9.—The Shuberts are cutting their admission prices both here and in Washington, owing to the fact that they are opening their houses earlier this year than in seasons heretofore. The warm weather, resulting from the early season, and the desire to secure as big an attendance as possible, is responsible for this heretofore unheard of slashing.

This scheme was first put into practice last week at the Shubert-Belasco, Washington, when "Checker Board" opened the season there. The same scale of prices are effective there this week for the Wagenhalls and Kemper show, "Spanish Love." To-night, the Auditorium will open here with Comstock and Gest's "Cave Girl" show, which will mark the inauguration of a similar price scale at that house.

This reduction has not been made without the consent of the company manager playing the house. Business, as a result, has been good during the time the scheme has been in operation in Washington. The scale of prices as advertised for the Auditorium here and the Shubert Belasco follows:

All $2 seats reduced to $1.50; the $1.50 seats to $1.25; the $1 seats to 75 cents, and 50 cent seats to 35 cents.

This system is to be continued in this city and Washington, as well, until after Labor Day. That date was the day on which the Shubert houses opened their season in previous years. As a result of the success this scheme is meeting with, it is said the Shuberts will open their season still earlier next summer.

ZIEGFELD AND CANTOR QUARREL

Flo Ziegfeld has gone to bat with Eddie Cantor, it was learned early this week.

The row is a result of Cantor's reported refusal to share his phonograph record royalties with Ziegfeld. The latter holds the comedian under a contract calling for Cantor's "exclusive services." In view of this, Ziegfeld contends that Cantor should share his royalties fifty-fifty with him, it is said. The trouble will, in all probability, be thrashed out in the courts.

Cantor has taken his troubles to Equity. He is a member of that organization's council. No official action has, as yet, been taken by the association.

Although Cantor has a high salaried contract in his possession, by the terms of which he is to be starred in his own show this season, he was being offered to the two-a-day vaudeville managers early this week as a result of this trouble.

A difference of opinion regarding his value is temporarily holding matters up, but an agreement will doubtless be reached within the next few days, when a vaudeville date will probably be assigned him. He has been rehearsing a new act suitable for vaudeville and is ready to begin work at a day's notice.

WANT BACK SALARIES

The girls and some of the male actors of "A Chance Every Girl Takes" have brought suit in the Third Municipal Court against Morris Weinstock, manager, for back salaries.

The show was booked last November and played in several Pennsylvania mining towns. In less than two weeks the Pennsylvania audiences grew tired of the attraction and it closed.

The performers, however, did not receive full salary. Manager Weinstock, who is represented by Attorney M. Strassman, of 853 Broadway, claims that the show closed on account of the performers not being competent. As Weinstock is now in Chicago the trial of the case will not come up until some time in September.

MURDOCK HELPS LIGHTS

The Lights Club, at Freeport, is the recipient of a donation by John J. Murdock, of the Keith Offices, of a new stage, a set of scenery, footlights, a new proscenium and a new curtain.

The proscenium is unique owing to the fact that either side represents a light house at the top of which there is a window lighted intermittently after the manner of a regular signal station of the same character. The two are connected by a lattice and vine set piece which makes this proscenium different from probably any other in the world.

Murdock was present to see the show given on the new stage and with the novel equipment last Saturday night.

MILEAGE WON'T ESCAPE TAX

WASHINGTON, D. C., Aug. 4.—A ruling of importance to theatrical people, especially vaudeville artists, was made this week, when it was decided by the Interstate Commerce Commission that return tickets and mileage books purchased prior to the new railroad rate ruling, will be invalid when the new ruling goes into effect.

The problem of handling these tickets and satisfying buyers is now being worked out. It was also announced that the Canadian railroads had increased passenger and freight rates from 20 per cent to 40 per cent.

LIONEL BARRYMORE HAS PLAY

"Blood and Sand," Vincente Blasco Ibanez's novel, has been selected by John D. Williams as the vehicle in which he will present Lionel Barrymore this season. The dramatization has been made by an American author, whose identity has not been revealed and with the approval of the author himself. It will go into rehearsal in November and the premiere will be held here about the middle of December.

JOE KLAW TESTIFIES

Joe Klaw last week appeared as a material witness for his mother-in-law in divorce proceedings instituted by her against Charles M. Relyea. Klaw testified that he saw a signature on the book of a New York hotel reading "C. H. Reilly and wife, of Philadelphia," which was that of his father-in-law. Mrs. Relyea was granted a divorce and $25 a week alimony.

SHUBERTS BUY MORE GROUND

The Shuberts have purchased a two-story building at 1989 Broadway, and four five-story flats at 129 to 135 West Sixty-seventh Street. They are to be added to the other parcels they have purchased in this vicinity within the last year, all to be finally used for the holding of a theatre to be erected there.

"MISS CHARITY" OPENS 26TH

"Little Miss Charity" will have its première at Far Rockaway on August 26 with Frank Moulan in the leading comedy role. It will open the season at the Belmont Theatre, August 30.

MARC KLAW HAS ANOTHER

"Fixing It For Archie," a farce by Ian Hay, with music by Ivan Caryll, is announced for production by Marc Klaw, Inc., in the early Fall, with Louis Bennison in the leading role.

SHUBERTS BUY 52D ST. SITE

Lee and J. J. Shubert have purchased the three-story dwellings, 233 to 237 West Fifty-second street, and will remodel them into small apartments.

OPENS TO $20,000 ADVANCE

"Good Times," the sixth annual Hippodrome show to be presented under the management of Charles Dillingham, opened on Monday night to an advance of $20,000. The average daily takings from the four boxoffices thrown open to the public on Wednesday of last week, is placed at more than $5,000. Seats will continue on sale for six weeks in advance for the remainder of the season.

A statistical report of the total number of people that have visited the Hippodrome since 1915, when Dillingham took it over from the Shuberts, shows a gradual yearly increase. 1,500,000 people saw the first year's show, "Hip, Hip, Hooray." There were 426 performances during the season; 2,500,000 people attended the 452 performances of "Happy Days," last year. It is expected a half million more will see this season's show.

The Hippodrome has 5,697 seats. There are more than 400 back-stage employes including carpenters, property men, electricians, costumers, engineers, grooms, dressers and stage hands. The company proper includes a chorus and ballet, this year numbering close on to 600 people. There are also 125 people employed in the auditorium proper, as doormen, ticket-takers, ushers, and other attendants.

A. J. Garing is again filling the post of musical director. Clyde W. Powers is stage manager and Eddie Arlington and Harry Smith assistant stage directors.

Mark A. Luescher is general manager, Joseph Elsner is master electrician. Cissie Hayden arranged the dances. Edward Rolker has built the scenic and mechanical effects and Robert Hillard the hydraulic effects.

This is the first season since the war that the Hippodrome has resumed its policy of presenting foreign attractions. Among the latter who made their debut on Monday night are Ferry Corway, the musical clown, who has scored considerable success in the London music halls; Bob Pender, who has held a similar position in London; Kara and Sek, Max Teuber, the Four Roses, Abdallah's Arabian Troupe and Sascha Piatov and Mlle. Natille, Russian ballet dancers.

N. V. A. LOSES GAME

The N. V. A. ball team was defeated by the U. S. S. Tennessee August 3rd by a score of 11 to 10.

The following gives the line-up, box score and runs by innings:

N. V. A.	AB.	R.	H.	E.
Markey, 2b	3	1	2	1
Armstrong, 3b	3	2	1	0
Shepard, rf.,-p.,-lf	5	3	3	0
Packard, cf	4	1	1	0
Harvey, ss	5	2	4	0
Winninger, p.,-rf	4	1	2	0
Schenck, lf.,-p.	4	0	1	0
Herndon, 1b	5	0	1	2
Van, c	4	0	0	0
Singer	1	0	0	0
Totals	38	10	15	3

U. S. S. Tennessee.	AB.	R.	H.	E.
Kranyik c	4	1	1	0
Farrell, cf	4	1	0	0
Williams, 1b	4	1	3	0
Treanor, ss	5	2	3	0
Harris, 2b	5	1	1	0
Jarrett, 3b	6	1	2	1
Sowall, p	6	2	3	0
Potter, rf	6	1	2	1
Littlefield, lf	2	0	1	0
Bryant, lf	2	1	1	0
Totals	44	11	17	2

Score by innings:

U. S. S. Tennessee.... 0 0 0 2 0 0 0 9 0—11
N. V. A. ..... 0 0 0 2 1 0 2 0 5—10

Summary: Home runs, Packard, Littlefield; three-base hits, Williams, Harris, Treanor; two-base hits Shepard 2, Herndon; sacrifice hits Packard, Kranyik; bases on balls: off Winninger 1, off Shepard 2, off Sowall 3; struck out by Sowall 14, by Winninger 5, by Shepard 6, by Schenck 1; stolen bases, N. V. A. 8; number of innings pitched: by Winninger 4, 1 safe, by Shepard 3, by Schenck 1, one safe; left on bases, N. V. A. 6, U. S. S. Tennessee 6. Umpire, Smith. Scorekeeper, Al. Grossman.

LIGHTS PLAN COUNTRY FAIR

The Lights Club is giving its annual masquerade this evening, Wednesday, August 11, and next Wednesday evening will give its annual Country Fair, which promises to be one of the best ever given. A number of surprises have been promised and, judging by past performances, the Lights will make good.

MOSS HELPS BENEFIT

B. S. Moss furnished six acts of vaudeville that appeared at the Edgemere Club, in Far Rockaway, last week, at a benefit staged by The United Hebrew Charities, to show its work. No charge for admission was made and no soliciting of contributions carried on.

Three of the acts were appearing in Far Rockaway on the same evening, with the Lights' Club show, they being Dooley and Sales, the Callahan Brothers, and Klein Brothers. The latter, who brag shamelessly of having lived in the Far Rockaway district for the past twenty years, found themselves among friends and neighbors.

In addition to those three acts, who were the comedy punch of the show, Judsone-Cole also put over some laughs and card tricks that scored. Zelda Santley, a pretty little girl seventeen years old, was the hit of the evening and stopped the show with some well done impersonations. William Dick came last, but not least, with his guitar and songs.

Among other theatrical people present were B. S. Moss himself, Frank Padden, of the Moss booking office, and Seymour Rice, a Westerner, who served as announcer.

Other entertainments of the same sort are to be given at intervals.

PARK PLAYERS RE-OPENING

MANCHESTER, N. H., Aug. 8.—Thomas Buchanon's comedy, "Civilian Clothes," will be the vehicle used by the Park Players when they open their fifth season on August 16. The cast of the players has been strengthened. Hooper Atchley has been added as leading man. Other newcomers are: Walter Weeks, Jessie Brink and Marion White. Bella Cairns, Vesie Farrell, Willard Robertson and David Baker have remained with the company over the vacation period.

WAYNE CHRISTY HERE

Wayne Christy, booking manager for the Gus Sun Circuit, who has been in town for some time looking for acts, has left for Chicago and while there will complete the bill for the opening of Sun's new house, the "Rivoli," in Toledo, which will open August 19 with a seating capacity of 2,800.

Seven acts will be played at fifty cents top, two acts engaged so far being Frear, Baggot and Frea and Roach and McCurdy.

"PITTER-PATTER" OPENS 23RD

"Pitter-Patter," the musical version of the farce "Caught in the Rain," will be presented by William B. Friedlander at Long Branch August 23 for the first time. It will then go on the road for a short tour, after which it will appear in New York.

TRENTON TREASURER MOVES

HARTFORD, Conn., Aug. 7.—James F. Clancy, formerly treasurer of the Trent Theatre, Trenton, New Jersey, and son of Chief of Detectives Clancy, of that city, has been chosen as manager of the new Capitol Theatre here.

MANAGING WOOD'S HOUSE

PHILADELPHIA, Aug. 9.—George Sutton, formerly treasurer of the Chestnut Street Opera House, this city, has been appointed manager of A. H. Wood's Atlantic City house. He has been identified with local playhouses for a long time.

DICKEY PLAY OPENING 29TH

WASHINGTON, Aug. 9.—"The Broken Wing," a new play by Paul Dickey and Charles W. Goddard, will be presented here on August 29 by Sargent Aborn. Following a short tour it will open in New York.

HITCHCOCK OPENING IN BOSTON

BOSTON, Mass., Aug. 9.—Raymond Hitchcock, Julia Sanderson and George P. Huntley will be seen in "Hitchy-Koo 1920," by Glen McDonough and Jerome Kern, at the Colonial on September 6.

FAIRBANKS TWINS SIGNED

The Fairbanks Twins are to appear in the new edition of the "Midnight Frolic," now in rehearsal.

VAUDEVILLE

MILES TRYING TO ENTER NEW YORK

OPENS EASTERN OFFICE

C. E. Miles, who has been operating a number of houses in Detroit and Cleveland, has opened an office in the Brokaw Building, New York, and it is reported that he is seeking affiliations by which he will be in a position to give acts from ten to fifteen weeks next season. The Eastern connection, it is said, may be either Fox or Keeney, or both. Ray Owens, formerly general manager for Keeney, is slated to be the new general manager for Miles in the East.

Further reports point to the fact that Miles is negotiating for a number of independent houses to break the jump from Detroit to New York, there being from five to eight such houses that are available, to play split weeks.

Miles has had the Eastern idea in his head for some time and a couple of years ago made overtures to Ambrose J. Small, who had a circuit of houses in Canada, subsequent developments disclosing the fact that Small sold the houses to the Trans-Canada Circuit.

Acts for the proposed new circuit may be booked from the new office in New York, or it is posible that Miles may get them through the Pantages circuit, as has been his custom in the past.

FLO TEMPEST ASKS DIVORCE

CHICAGO, Ill., Aug. 9.—Florence Tempest, who, with her sister, Marion Sunshine, make up the team of Tempest and Sunshine, seeks the joy of single-blessedness again. Through her attorney, Phillip R. Davis, whom she met while singing at the cantonments in San Antonio and Houston, Tex., during the war, Miss Tempest, whose real name is Tempest Ijams Shea, filed suit for divorce on Saturday from Joseph E. Shea, on the grounds of desertion.

Miss Tempest in her bill asserts that Shea married her in Newark, N. J., Aug. 15, 1915, and left her two months later. The suit filed brought out the interesting fact that Miss Tempest, despite her many years on the stage, is only twenty-seven years old.

UNITY GETS 17 HOUSES

CHICAGO, Ill., Aug. 9.—The Unity Vaudeville Agency has obtained the booking franchise of the Grubel and Truitt houses, operating through Kansas, Missouri and Oklahoma, which they will start booking in August. The circuit comprises seventeen theatres and was formerly booked by the Western Vaudeville Managers' Association. Richard Hoffman, booking manager of the Unity Vaudeville Circuit, will personally look after the bookings of the newly acquired circuit.

PALACE, CHICAGO, CLOSES

CHICAGO, Ill., Aug. 9.—The Palace Music Hall closed its doors this week and will remain dark until Aug. 16 when it will reopen with vaudeville, supplied by the Orpheum Circuit. Reports had it that the house was forced to close due to the scarcity of acts, but this is denied by the management, which asserts that they are cleaning and renovating the playhouse.

MANAGERS SWITCHED

Charles Bray has replaced Harry Bryan, manager of the Palace Theatre, Milwaukee, with Jack Yeo and placed G. E. Raymond as manager of the Orpheum, Los Angeles, to take Sam Myers' place.

NEW ACTS

"The Wrong Road," a three people act produced by Sam Grismond, opens this week at Fox's Star.

Fred Martin has in rehearsal three new acts to be opened about Labor Day booked by Jack Henry. They are "At the Club," "The Six American Juveniles," and "Oh Mabel! Mabel!"

"His Choice," with Lee Orland, Beatrice Earl and Frederick Knight, opened at Foxs' Bay Ridge Theatre on Monday.

Haig and LaVere are perfecting their new act entitled "Two Friends that Can't Get Along" and have received solid bookings for the season.

Billie Gordon and Ed. Wilkins, an English comedian, are to do a new act under the name of Gordon and Wilkins.

CAR HITS POLE; ARTISTS HURT

SYRACUSE, Aug. 5.—Patsy De Forest and Lois Josephine were both slightly hurt when an automobile in which they were on their way from Buffalo to New York crashed into a telephone pole near Canandaigua last night. Miss De Forest, who was driving, applied the brakes as the car approached a sharp turn. The car began to sway, frightening Miss Josephine to such an extent that she jammed the emergency, causing the machine to be thrown into a ditch and against the pole.

LOEW BUILDS AT NIAGARA

NIAGARA FALLS, Aug. 4.—Marcus Loew is going to add this city to his circuit of moving picture-vaudeville houses, according to announcement just made by J. S. Madill of Toronto, one of the directors of the Loew Niagara Falls Theatre, Inc.

The entrance will be on the East side of Third street, about midway between Niagara and Fourth streets and the theatre will have an area of 4,000 square feet and seat about 2,000 persons. The investment will be about $350,000. Construction will begin immediately.

PEPPLE LEAVES FOR N. Y.

CHICAGO, Ill., Aug. 9.—T. Dwight Pepple, general manager of The Unity Vaudeville Agency, departed for New York on Saturday where he plans to remain a month, securing talent for his many vaudeville productions, which he will complete upon his return to Chicago. Pepple takes with him a number of western acts for eastern bookings.

PASSAIC HOUSE CHANGING

PASSAIC, N. J., Aug. 9.—The Palace Theatre here, controlled by the Harriss Brothers, is to change its policy beginning August 23. Heretofore the house has played combinations, with two days of vaudeville, but on that date it will become a regular split week house, booked by John Robbins.

WITHERS IN "HITCHY KOO"

Raymond Hitchcock has made arrangements with Charles B. Maddock, whereby "For Pity's Sake," controlled by the latter and featuring Charles Withers, will be seen as part of "Hitchy Koo 1920," when that show opens.

DOING ACT UNDER COVER

Bert Williams and George LeMaire are offering a "jail house scene" at the Audubon, the first half of this week. They are doing it for three days only, under assumed names.

SKATING ACT DISSOLVES

Henry Simmons and Peggie Brantley, who have been appearing in a skating act, have dissolved partnership.

BELLE BAKER'S FATHER DEAD

Hyman Becker, father of Belle Baker, died on Friday night of last week. The funeral was held on Sunday.

MANAGERS MAY PAY RAIL FARE INCREASE

PLAN ADDING IT TO SALARIES

According to reports current early this week, members of the Vaudeville Managers Protective Association are making a concerted effort to induce the Interstate Commerce Commission to reduce its rates so that the new schedule which shortly goes into effect, will not apply to vaudeville acts. In the event that this procedure should fail, the report continues, members of the association will add sufficient to the salaries of acts playing their theatres to cover the increase in fares, regardless of whether their contracts were made prior to, or after, the going into effect of the rate increase.

No party rate on the railroads has been in effect for several years, inasmuch as the Interstate Commerce Commission has ruled, in previous endeavors to establish a special rating for theatrical companies, that it had no authority to grant a special rate that would affect theatrical people alone, and it is expected that a plea for a party rate, that will benefit all kinds of business will be made.

The new rates go into effect after August 26th, which leave little time to settle the matter, and it is expected that, by the end of this week, a delegation representing vaudeville and the entire theatrical industry, will be in Washington to place their plea before the Commission.

Should the managers undertake to pay the extra railroad fares, an increase in their expense items amounting to a considerable amount will be made. In order to combat this increase, it is said, that admissions will be raised slightly. Various managements, when approached on the subject early this week, were reticent regarding their plans in the matter, but all hoped that the rates would be granted, and, if they were not, that the increase would have to be paid.

GET KEITH ROUTES

Quite a number of acts have received routes which range from twelve to forty weeks on the Keith time for next season. Included among them are:

Tom Sawyer and Huckleberry Finn, opening in Toronto August 16, Merritt and Briddock, opening in Louisville August 16, Two Jesters, opening in Syracuse September 6, Sylvester and Vance, opening at Fort Worth, October 10, the Reynolds Trio, who begin their season at Detroit, August 9, the Four Harmony Kings opening at Minneapolis, August 22, Libby and Sparrow, opening in the Middle West, September 6, Martin and Jewell, Middle West, August 30. The Ovandos, Pittsburg, August 2 and Collier and Dewalds, Denver, August 9. All have been placed by Pete Mack.

GOING ON PAN TIME

"The Mysterious Will," a vaudeville act playing for the last three or four years is being recast and opens on September 4, for a tour of the Pantages time. Sydney Bennett is to head the cast.

BILLIE SHAW ACT CHANGED

Frank Masters and Phil Gordon have replaced Edward Holsworth and Dave White in the Billie Shaw act, which reopens at Morrison's Far Rockaway this week, under the direction of Max Hart.

BOOKED INTO CHINA

The Sam Yoe Troupe, which has been playing continuously in this country for four years, has been booked by Pete Mack in China, and sails November 10.

BECK AFTER GOLF CHAMPIONS

Martin Beck is negotiating with Harry Vardon and Edward Ray, the English golfing champions, for a vaudeville tour of the Orpheum western houses during the 1921 season.

His idea is that there are thousands of golf enthusiasts out West who would do anything to see these famous pros in action. Most of these fans have rarely, if ever, visited the vaudeville theatre or developed the vaudeville habit. Beck witnessed a crowd of 3,000 following these professionals at $2 a head and he figured that, if they would follow them at that rate, they surely would come to see them at a reduced rate. The champions are drawing $500 jointly for all exhibition matches here and Beck would have to pay them a high salary. They cannot appear here this season as they have contracts calling for their service in England.

"BIRD CABARET" COMING

A "Bird Cabaret," in which birds take parts much after the manner of the monkeys in the Monkey Hippodrome, is an act that will be offered to bookers shortly. Opening in Indianapolis August 29, the act will work east and play the big-time houses, reaching New York some time in October.

DERBY HOUSE OPENING

DERBY, Conn., Aug. 9.—The Sterling Theatre, this city, managed and owned by J. R. Shields, will re-open its vaudeville season on September 6th playing split weeks, with five acts each half. It will be booked from New York, by John Robbins.

ANSONIA HOUSE UNDER WAY

ANSONIA, Conn., Aug. 7.—The new Ansonia Theatre, this city, owned by J. R. Shields, is under construction and will be ready in time for opening on Thanksgiving Day. The house is costing $500,000 and, when ready, will play a six act, split-week policy.

PUTS IN FULL WEEKS

TORRINGTON, Ct., Aug. 5.—The Alhambra Theatre here will reopen on Sept. 6 with a new policy. Instead of playing split weeks, it will present one program of six acts weekly. The house will be under the management of Joseph H. Quitner and the acts will be booked through John Robbins.

MILES OPENING AKRON HOUSE

AKRON, Ohio, Aug. 5.—Chas. M. Miles will open his new theatre, to be known as the Miles, on August 16. It will present a combination of motion pictures and vaudeville, the latter to be booked through the Pantages offices. The theatre will have a seating capacity of more than 2,000.

KEENEY'S TO PLAY VAUDE

Frank A. Keeney will put vaudeville into his theatre at Williamsport, beginning Labor Day. The policy of the house, which now books pictures, has not yet been determined, but it is expected to play two a week splits, with six acts.

BAN JOE WALLACE BOOKED

PITTSBURGH, Aug. 5.—Ban-Joe Wallace's "Broadway Entertainers," will again be seen this winter at the Fort Pitt Hotel, where they will open in September. Since they closed there last spring they have been on tour.

GORDONS TAKE THEATRE

BOSTON, Mass., Aug. 9.—The Gordons have acquired the Old South Theatre here and have added it to their chain of houses. It is being redecorated and repainted, and opens on the 9th with "The Typhoon."

VAUDEVILLE

SHOW REVIEWS

(Continued on Pages 10 and 11)

PALACE

Sylvia Loyal, with a beautiful act which shows class, opened and got over well.

Helen De Witt and Walter De Soto played violin and harp respectively. The girl is a pretty blonde and the man a good harpist, but the act is of the concert style and unrelieved by variety, which tends to monotony. It just got by.

What would have happened in the Harry Carrol act without the imperturbable Carroll on Monday, at the matinee, is a matter of conjecture. Everything seemed to be late, including one of the girls, the prima donna, the cornet in the orchestra and the answer to the cues in the Ouija board number. But Carroll just smiled and filled in whenever the occasion demanded. The audience took it good naturedly and Carroll's dancing, singing and ad lib. remarks made a hit. "This is where the girl ought to be," said Carroll, and, later, when the prima donna came in late, "We'll all be here soon; "it's a little early for the girls to get up, at that," all got laughs. The girl who was late had a hole in the right spider-web stocking in the back and another on the inside of the left knee. "When I Grow Up, Mary," was a hit and the cuckoo clock song was put over nicely. The act was its usual riot with encores and speech demanded. Carroll apologized for the lateness of the girls, saying it wasn't their fault, but due to a misunderstanding regarding time.

Miller and Mack were a hit with their eccentricities and dancing. The burlesque on the Apache dance at the finish was rough, but pleased the audience to such an extent that the pair were forced to take another bow after the piano was moved out for the McConnell Sisters, who followed.

In "One," before a beautiful lemon-colored silk drop, these girls sang a number of songs in soprano and contralto, and, for a couple of the numbers, the lights were turned up behind the drop, which was diaphonous, showing an apple orchard and steps which were demounted and remounted by the soprano. The contralto sings with an ease and technic seldom displayed by those who sing according to the American method, at least in vaudeville, and the coloratura singing of the other girl was accorded warm appreciation. "Annie Laurie" slows down the act and, as it gets them nothing, might be omitted, although it was well sung.

The lack of proper modulation by the orchestra between "Carry Me Back to Old Virginia" and the published number used to close with, was distinctly noticeable. The butterfly costume worn by one of the girls was, with its iridescence and beauty of design and construction, the equal, if not the superior, of any ever seen by the writer. The girls were a hit and received flowers over the footlights.

Charles King and Company in "Love Letters" have been reviewed several times. The act was a distinct success, and Una Munson scored with her dancing. The girls are pretty, especially the stocking counter girl, who dancese well.

Joe Cook has made one change in his act. He now does the dagger swallowing trick in his magician's number, and it was a laugh. Otherwise the act is the same and took the same number of bows and encores. It was also a laughing hit, getting over almost as well as if Cook had never played the house before.

Herbert and Dare, billed as "Athletic Simplicity," can't be said to live up to their billing, for the extremely difficult work they do with such apparent ease and skill is far from "simplicity" and must have taken many years to acquire. The raise from the floor to a hand stand while both are lying head-to-head and the hand-to-hand, with the double seal turn, stood out as the best feats from an audience standpoint, although all the others were the acme of athletic achievement in this particular line. H. W. M.

RIVERSIDE

Walthour and Princeton, man and woman, in a novelty cycling act opened the show and displayed a routine of tricks that with a normal temperature would have aroused all sorts of enthusiasm. The act is a great opener.

Billy Rogers, a tall and well appearing young man with a voice of long range and unusual quality, utilized his exceptional vocal ability to imitate a half dozen or so musical instruments with remarkable faithfulness. Other imitations especially those of the aeroplane and train were not so good and hardly belong in the act of a big timer anyway. School boys and street corner entertainers passed up those imitations long ago.

Rogers got a big hand at the act's close due to his fine imitation of a Hawaiian guitar in which he displayed a voice of peculiar timbre and sweetness. His voice is so good that one wonders why he does not learn to sing with it.

Harry Holman's new sketch "Hard Boiled Hampton" was one of the bright spots of the bill. Billy Miller and Stephen G. Champlin who wrote the sketch have fitted Holman to a nicety and he made every line count. As the hard boiled business man, who under a rough exterior hid a heart of gold, Holman was equally good in both the comedy and pathetic scenes.

Rena Arnold and Harry Lambert won a lot of laughs and considerable applause with their clever comedy skit "Pills." There is a lot of good patter in the act and Miss Arnold handles it with skill and discretion. Lambert is an excellent foil and as for Miss Arnold she is that rare creature, a funny woman.

Marie Nordstrom closed the first part in her new offering "Tick Tock," which indicates the passing of the hours of the day and with them Miss Nordstrom with a special scenic set and costume changes portrayed in song and story a number of characters. The first was the meeting of two women friends at nine o'clock in the morning in a department store and as they expressed their mutual regard they cut deeply with their shafts of satire. The next change was to twelve o'clock and here Miss Nordstrom as an unfortunate girl told of her sorrows and the peculiar laws of the land which punish a man for destroying a woman's body but does nothing if he kills her soul. A Japanese bit was next and the act ended with her portrayal of a cabaret singer who although told by her physician that dancing will kill her, goes on and does her act only to drop dead at the finish. The act is finely mounted and staged and in it Miss Nordstrom displayed unsuspected emotional power.

Bensee and Baird scored a real hit in their "Songiflage" act. Miss Baird has a big vibrant voice which she uses with much effect in her songs and also won many laughs with her clowning. Miss Baird strongly reminds one of Eddie Foy in speech and mannerisms, but if Foy could buy a voice like hers wouldn't he pay the price though?

Henry Santley and his Syncopated Society Band held down the difficult next to closing spot of the bill with ease. Santley does not call his aggregation a Jazz Band, which is really what it is although many degrees higher in the scale of music than the usual jazz organization. The men are excellent musicians and they play with much style and intelligence. Santrey, in a big baritone voice of pleasing quality sang a number of popular songs and a medley which won him a big hand. A recitation called "The King With a Terrible Temper," given with a comedy orchestral accompaniment was one of the best entertaining bits of the act.

Alexander Brothers and Evelyn, in a novelty ball bouncing act closed the show. W. V.

ROYAL

Bessye Clifford started the program with a series of artistic impressions in which she moulded her pulchritude into multi-colored views that were projected upon a canvass. Her act is well presented and effective and met with the approbation of the audience.

Frank Reed and Mazie Clifton have a nifty comedy, singing and dancing turn, which put the audience into good humor. Miss Clifton, a bob-haired, petite brunette, displayed a winsomeness that met with approval, while her singing and dancing, as that of her partner, won for the turn a hearty round of plaudits.

Stella Tracey and Carl McBride offered a variety of bits which ranged from musical comedy to light opera. In addition to being good singers, they danced extremely well and closed to a huge hand in a burlesque impression of an operatic scene. In this bit the chick little Miss Tracey underwent some rough treatment at the hands of her partner, but the applause which greeted their exit no doubt made up for this.

Arthur Havel and his brother were switched from the third spot to the fourth, where they went over exceedingly well. To the uninitiated, it is difficult to tell which is Arthur. The brother's first name should also be billed, as the two boys share the work equally and one does no more than the other. Their act is a novelty. Both boys represent models for clothing fame, one that of a high priced establishment and the other one where you go up a flight and save expense. They open posed in the windows of their respective shops and in song tell of their work.

Mel Klee closed the first half and was the hit of the bill. He kept them laughing at his discourse on love, which he followed up with an exposé of the methods used by other artists on the bill to win applause. Klee admitted that he could do anything the others could do if he cared to. This brought forth a giggle and then he proceeded to show them by dancing and singing part of an operatic air. His real hit was made through the medium of his voice. After he sang one ballad, he could not proceed with his monologue until he had rendered an encore. They were still applauding when the curtain was rung down for intermission. Unlike most monologists, Klee has a really good voice and knows how to put a song across.

It is seldom that two monologists appear in succession, but with the exception of the break occasioned by the intermission and the "Topics of the Day," such takes place at this theatre this week.

Frank Ward started the second half of the program and, although he produced laughs in spells, his monologue was not very effective. That does not mean, however, that he fell by the wayside, for Ward, before he finished his turn, had scored one of the hits of the bill.

For the amount of money that has been expended upon "Bleaty-Bleaty," the results are not all that they might be. The piece comprises a cast of twenty-five persons and the settings and costumes are obviously meant to appeal to the eye, but the music is mediocre and the comedy not even that. Intermittent laughter was occasioned by the appearance of an octette of young men who vie with the same number of maidens in stepping through chorus numbers. Many of the lines are trite and while some of the settings are effective, the piece, as a whole, is not of the type that will appeal to the average vaudeville theatre-goer.

Robilio and Rothman, in a strong man act, brought the bill to a close. These two miniature gladiators gave a remarkable exhibition of their work which was truly appreciated by a full house. J. Mc.

ORPHEUM

John S. Blondy and Brother, who opened the show, have a novelty offering that was received with enthusiasm by an audience remarkably large for such a hot afternoon as last Monday. Their turn showed one or two real surprises and they earned their honors well.

The Warren Girls, comely to look upon, possessed of good figures, with just enough stocking to be teasing and also equipped with contrasting voices which, nevertheless, blend nicely, occupied the number two position and did very well, taking an encore and several bows. The act is a sister turn, with some singing, piano playing, dancing and comedy. The blond is a clever comedienne and got many laughs, intended and impromptu. Their singing of "blue" numbers was excellent and scored heavily.

Bert Melrose, the lad with the tables, and whose funny fall has been imitated much of late, occupied the third position, a rather early one for him, but, notwithstanding, he cleaned up, as is his usual wont. He has introduced some new clowning and comedy, concluding with his sensational fall from atop four tables.

Clark and Verdi, the Italian comics, offered a dial act diversion dealing with a vendor of plaster statuettes and a countryman of his who has become half way proficient in the use of the King's English as she is spoke. His efforts to correct his less fortunate countryman's mistakes in business and English were laughable to a large degree and were immensely enjoyed by the small but intensified audience, although, to the writer, they did not appeal as much as when they did their famous "catchem-a haitch atchem a ho" turn. However, there are some really funny bits of business in this act. They were due for several extra bows.

Bradley and Ardine, in closing the first half, did remarkably well. Hot weather seems to be the bane of dancers and acrobats, yet they did both dancing and acrobatics and mopped up, literally, a huge hit, for not only were they called upon to repeat their fast encore number, but a series of bows, induced by hearty applause, came their way. It would be well, however, if they eliminated the singing, allowing the pianist to do the vocal work, if he is capable, for dancing affects the wind and spoils the singing. Their success was legitimate and deserved.

Harry Cooper, one of the original Empire City Quartette boys, who can still warble a mean note, then came on with song, stories and some comedy that got over in fine style. He sings some ballads, tells some stories, fools around with a violin and then sings a medley of songs made famous by his quartette years ago. Cooper scored heavily, as he exerted his personality and used his closing number with telling effect.

Stella Mayhew, assisted by Billie Taylor, offered a comedy turn that got over nicely, Miss Mayhew being remembered by many folks out front. As she herself remarks, her voice isn't what it used to be and never was. But she tells some good stories which help a good deal. There was much in her offering to enjoy.

Bert Fitzgibbons, the man who originated insane asylums but has never been in one, was next. He is a clown who makes you like what he does, whether you want to or not. And, judging from this show the folks kind of wanted to and so Bert had it smooth. He is as clever a nut comedian as we can find hereabouts, and is capably assisted by his brother Lew and a singer in a box. Bert was crowned, with due ceremony, comedy king and master of the daffydills of the show.

The Chandon Trio, in a remarkable aerial offering, concluded the performance. They earned a solid hit, which they deserved, for their work is not only difficult, but handled capably. There is no stalling or posing in their act. The folks all stayed to see it through and were glad they did.—S. K.

VAUDEVILLE

SHOW REVIEWS

COLONIAL

The Casting Lamys, four of them, programmed as indicated but billed as the Four Lamy Brothers, opened the show with a really sensational trampoline, trapeze, casting act.

"Smiling" Billy Mason, exponent of personality and likability, and Alice Forrest, in a tuneful melange, were second. Mason is a good-looking chap, who appears to be at home in vaudeville as well as in movies. He and Miss Forrest offer several diversified numbers, closing with a comedy tongue twister that gets them away with a big bang. The encore bit, in which she follows him about with a wine glass, while he struts down stage with a champagne bottle, begging him for a drink, was funny and got a few extra laughs.

Paul Decker and his company of two men and one woman offered a funny playlet entitled "And Son." By funny we mean not only laugh getting, but funny in other ways. The idea is funny, the execution is funnier and the flagrancies even funnier. For instance, the boy secures some valuable papers from a man, and, by these papers, has control over his father. Yet he uses another method entirely to beat the old man. Then why bring in the papers. This is only one instance. However, what the act lacks in consistency is made up in clever acting and funny lines.

Mae West created a really favorable impression with her ragtime character skit, only to mar it with a dance that is forbidden even in small town visiting carnivals. The men liked it and it stopped the show, but there were women and children present who did not.

Herman Behrens, the Ryan Sisters, Kitty and Speedy, and Earl K. Leslie, in their melange of mirth and melody, were next, closing the first half of the bill. The act has been reviewed by the writer on several occasions, yet it did not fail to appeal. It also had a strong appeal to the audience, drawing quite a friendly reception. Behrens furnishes the comedy with his pianologue and he and Leslie do fairly well with the melody. Leslie and the girls handle the dancing. The girls look very pretty from front and the resemblance between them is marked.

Following intermission and the Topics of the Day, which appeared here, the vaudeville portion of the entertainment was continued by two lads, who sing in a manner somewhat like other such teams and yet a trifle different.

Healy and Cross handle their vocal numbers capably and get them over with telling effect. Their selection of tunes is not so bad, for they are pleasing to hear. They work their act up gradually, closing very strong with a medley of popular songs that were written around a bottle of departed spirits. The bit, while a sure fire laugh, is a bit overdone. A little cutting won't hurt.

Ames and Winthrop offered a comedy revue entitled "Alice in Blunderland," which is their old revue, "Caught in a Jam," with three new scenes. These were howls of laughter and, in fact, so well did they do that they stopped the show and took an encore and several extra bows.

Julius Tannen walked on, told some stories, kidded around a bit, recited a patriotic bit of poetry and walked off with the big comedy hit of the show, his by right of conquest. So fast and furiously did he put his stuff across that the audience failed to get it. They were too much taken up with laughing at the preceding joke.

Martin and Moore closed the show with the same speed that the Lamys opened it. Their act has novelty, speed, grace, charm, everything. It is classily dressed and presented and was received in first-class order. They did well, retaining the audience in closing a bill that, for comedy and variety purposes, is hard to beat.

ALHAMBRA

Emile and John Nathane displayed agility, skill, muscular prowess and a clever hand-to-hand, head-to-foot, hand stand and one arm flange on head and a fast finish flip flaps to hand.

Sailor Bill Reilly sings in clear enunciatory style "Down to Dinty Moore's," tells some stories, sings a published ballad which gets over well and finishes with an old published number which he forces over.

Harry Conley and Naomi Ray did not get their comedy over with any particular effect, but the singing told and the finish was good for hands.

Harry Breen, with the same "nut" act he has been doing for years, followed and if Breen, who can do clever things, can get money for what he is doing, he would be a "nut" not to take it.

The De Wolf Girls have a classy dancing and singing act, showing a variety of ultra effective gowns, some of which are creations. The act is well staged and creditably presented by the two girls, who possess ability, agility, personality and grace. The hangings are beautiful and the drop of purple in "One" with the heraldnic devices, effective.

Mabel Berra, with a remarkable soprano and coloratura voice, sang a published Oriental number with interpolations and a contra-minor melody obbligato, that was more than effective. In fact, in her rendition of this number, assuredly better than a score of others, she, at the outset, firmly established herself as a true artiste and received as much applause on her first number, as many others do on their last.

Liza Lehmann's "Daddy's Sweetheart," rendered with a beautiful child-like simplicity, was a gem, but was spoiled by the poor judgment displayed by the number which followed, done by the pianist, and which detracted greatly from the class of the act and should be taken out. You can't mix classy material with the ordinary in this way, without having the former suffer by contrast.

In the next number, Miss Berra showed that she is a master of the trick of what is described in piano playing as "the broken pedal effect," getting the same results with her voice on the sustained notes. An impression of Galli Curci singing the aria from "La Traviata," was exceptional in its flexibility, technic, faultless and flawless rendition, and forced an encore which was responded to with a neat couplet. The spot, for bows by the pianist, was unnecessary.

Alan Brooks and Company made a hit with his sketch "Dollars and Sense."

George Whiting and Sadie Burt put over a number of published songs in their customary manner and, with the inevitable results always attained by these two, who are both masters in the matter of song renditon, getting every ounce of effect and all of the "meat" out of each line. Miss Burt looked "cute." They took several encores using one of their older numbers, "What did she say," taking many bows to solid applause.

Walter Manthey, with a fast dancing act, closed the bill, Mlle. Ione and another unbilled girl lending capable assistance. The act has been reviewed in these columns before, and lived up to its usual proceeding of putting over some classy dancing, particularly one of the girls, who is an exceptional toe dancer. H. W. M.

SALE OPENS 27TH

The advance sale on seats at the Jefferson and Hamilton which go into big time vaudeville on Sept. 6th begins on the 27th of the month. Tickets are to be sold according to the floor plan scheme, and all will be reserved.

ROYAL

Bessye Clifford started the program with a series of artistic impressions in which she moulded her pulchritude into multi-colored views that were projected upon a canvass. Her act is well presented and effective and met with the approbation of the audience.

Frank Reed and Mazie Clifton have a nifty comedy, singing and dancing turn, which put the audience into good humor. Miss Clifton, a bob-haired, petite brunette, displayed a winsomeness that met with approval, while her singing and dancing, as that of her partner, won for the turn a hearty round of plaudits. In the interim between the singing and stepping, the duo indulge in a dialogue in which all of the lines found their mark and won laughs.

Stella Tracey and Carl McBride offered a variety of bits which ranged from musical comedy to light opera. In addition to being good singers, they danced extremely well and closed to a huge hand in a burlesque impression of an operatic scene. In this bit, the chick little Miss Tracey underwent some rough treatment at the hands of her partner.

Arthur Havel and his brother were switched from the third spot to the fourth, where they went over exceedingly well. To the uninitiated, it is difficult to tell which is Arthur. The brother's first name should also be billed, as the two share the work equally and one does no more than the other. Their act is a novelty. Both boys represent models for clothing firms, one that of a high-priced establishment and the other one where you go up a flight and save expense. They open, posed in the windows of their respective shops and in song, tell of their work. Eventually, an argument arises as to the respective merits of their firms. From this bit, they derive a number of laughs. Later, one of the brothers plays the piano, while the other dances.

Mel Klee closed the first half and was the hit of the bill. He kept them laughing at his discourse on love, which he followed up with an expose of the methods used by other artists on the bill to win applause.

It is seldom that two monologists appear in succession, but, with the exception of the break occasioned by the intermission and the "Topics of the Day," such takes place at this theatre this week.

Frank Ward started the second half of the program and, although he produced laughs in spells, his monologue was not very effective. That does not mean, however, that he fell by the wayside, for Ward, before he finished his turn, had scored one of the hits of the bill.

For the amount of money that has been expended upon "Bleaty-Bleaty," the results are not all that they might be. The piece comprises a cast of twenty-five persons and the settings and costumes are obviously meant to appeal to the eye, but the music is medicore and the comedy not even that. Intermittent laughter was occasioned by the appearance of an octette of young men who vied with the same number of maidens in stepping through chorus numbers. Many of the lines are trite and while some of the settings are effective, the piece, as a whole, is not of the type that will appeal to the average vaudeville theatre-goer. Vaudeville and musical comedy are distinctly different and this act is entirely too cumbersome for the two-a-day. Entertainment is what the patron of vaudeville is in quest of, and, along these lines the Hassard Short act has little to commend it.

Robilio and Rothman, in a strong arm act, brought the bill to a close. Their feats of strength were appreciated and they won a fair hand for their efforts.

J. Mc.

LIGHTS CLUB SHOW

On the new stage with scenery, footlights, a new proscenium representing two light houses with electrical effects, and a new curtain, all the donation of John J. Murdock, the Lights Club staged the best show of this season last Saturday night.

The Francini Brothers, with their artistic and clever acrobatic and gymnastic feats, started off well and were followed by Blanche Maitland who sang, as an opener, "Why Did You Do It To Me," with Nevil Fleeson at the piano. With apologies to Leo Carrillo, Miss Maitland did next an Italian relating his experiences coming back from the war, in an Italian song that was warmly applauded. An Irish comeallye was next, with the music tacit, and, for a finish, "Tired of Me," through a megaphone, got over strong.

Harry Breen, in several well written and exceptionally well delivered poems of his own composition, made a distinct hit. "The Sucker" was his first, a parody on Kipling's "Ladies" second, and, for an encore, a very clever parody on "Gunga Din."

The Klein Brothers "cleaned up" in the next spot with some admirable ad. lib. conversation and clever repartee. They "Knocked them off the seats" and were a riot. For an encore they did a burlesque quartet bit with the assistance of Tom Dugan and J. Francis Dooley, that was as big as their original act. The singing of "Tell Me" was immense and a scream.

Betty Bond, with Harry Puck at the piano, slammed across one of the big hits of the evening with her rendition of "Just Wait Till You See," sung in a synpathetic mezzo. In response to repeated calls, she did "Eli Eli" without the music, taking much applause and many bows. She was greatly appreciated.

Tom Wise, after a few remarks, did Robert W. Service's "Carry On," with its wonderful philosophical appeal, with all the dramatic force and spirit of a true star. For an encore, he did a very clever poem, written along comedy lines by the late James Clarence Harvey, entitled "Since My Operation."

Announced as Winston Read's Dogs, for the next act, the audience was asked to wait until the stage was set. After a wait long enough to set the second act of Ben Hur, the curtains were parted to disclose Herbert Williams, Harry Norwood, Frank Leighton, Manny Manwarring and J. Francis Dooley, with hats and various other camouflages to represent dogs, each canine sitting on chairs on their haunches. Eddie Carr, the pseudo "Winston Read" of long stage-wait fame, was the director and put the animals through their paces.

Manwarring was the trained dog who answers questions, and he was right at home as he has answered many before. In fact, that seems his usual vocation at the Lights. He didn't make one mistake and the entire act, with its hurdle jumping and clowning, made a hit, although, let it be recorded, none of the agents, of whom there were several present, offered the act any time.

In addition to the assembled guests who are regular patrons every Saturday night, were several picture stars, including Juanita Hanson, Anne Luther and Mrs. Sidney Chaplin.

USING WALES FURNITURE

TORONTO, Aug. 7.—Toronto's new Pantages Theatre, which opens Aug. 28, is being billed as an "Amusement Palace" and to make this literally true, the management has purchased the suite of furniture specially constructed for the use of the Prince of Wales during his stay at Government House.

The suite was designed in Italy and consists of eight pieces. It is of the William and Mary period, with a color scheme of black, crimson and gold, and will occupy a prominent place on the mezzanine floor.

VAUDEVILLE

PROCTOR'S 23rd ST.

(Last Half)

Chester Johnstone and company did a number of feats with bicycles, such as jumping over four chairs, up and down a flight of steps, skipping rope, etc., in much the same manner as the Johnstone Brothers of years ago and also the late Ralph Johnstone. A girl assisted, looking well in short pants, pink tights and black socks. A good hand and two bows were taken.

Leon Varvara sang "All the Girls Are Crazy About My Touch" and then said he would show the evolution of a pianist. He then played "Chop Sticks," an exercise, and "Hearts and Flowers," a left-hand solo, and part of Liszt's "Second Hungarian Rhapsodie." The latter was careless and slurred in several parts. A melody of rags was used for a finish, the act getting over just fairly.

Gracie Emmet and company, in a sketch billed as "Fishing," bore a decided resemblance to "Mrs. Murphy's Second Husband," if not exactly the same, which Miss Emmet did for a number of years. The "second husband" is not as good as those who formerly played the part, either in make-up or action. Miss Emmet's unction puts the act over, but the style is of yesteryear and the tag weak, although we have seen this sketch clean up ten years or more ago.

Hughes and De Brow use a number of pistol shots in the wings for an effect at their entrance and another shot later. They must have been fired with a 32 revolver at least, for they were very loud, causing the women in the audience to jump and several children to become frightened and cry. If the shots must be used, a smaller calibre revolver would produce as good an effect without the attendant consequences mentioned. The blackface conversation is, in the main, good for laughs, although the "Ephedefis" gag has been used rather extensively. The act might be shortened somewhat also.

Elizabeth Solti and company have changed their act considerably. The opening song has been cut, the draperies are different, the dagger has been discarded and the whistling and harmonica solos are now done from the pit by the man who directs. This leaves the stage vacant too long, however, and the piano is farther up stage, too, detracting from the personality of the fair pianist. The act is still rough and needs fixing.

Mack and Lane, with much "hokum," "blue" conversation and a very rough piece of business, will be reviewed in another column.

Bessye Clifford, on a small stand affixed to the backing, in a one-piece suit, had a number of slides thrown on her body and the background somewhat after the manner of "Poses Plastique" of years ago.

H. W. M.

KEENEY'S

(Last Half)

Doris and Mack, in a singing and dancing skit, opened the show. The act is the usual flirtation bit, with a little bit of loving and some harmonizing, topped off with a few eccentric steps that brought applause. They did very well in the opening position, responding to numerous bows.

Alice Bowen, a girl with a good voice and an equally good figure, was number two. Her offering was a topical song cycle embracing a variety of subjects. Her costume changes were very beautiful and her delivery of numbers well liked by the audience. She was an unqualified hit and had to respond to an encore.

Ben Meroff is billed as a versatile chap and the billing did him no injustice, for he is so to a marked degree. He is doing a new turn and tied the show up in his position. He could have taken as many encores as he chose, but evidently was not prepared for them. His turn will be reviewed at length under New Acts.

Roatina and Barrett offered a comedy skit entitled "Up in the Air," in which Roatina depicts an Italian girl and Barett a U. S. officer of aviation. The turn has to do with his attempts to get her to go up in a balloon and he finally succeeds. Several good singing numbers are interwoven into the comedy and business of the act, which did nicely.

Following the news reels came a couple of boys who cleaned up a hugh comedy hit. Arnold and Sobel are the ones we have reference to. Their nut comedy, hokum and the like, swept the audience into a fit of laughter and kept them there. Arnold, whom we take it is the comedian, was genuinely funny and kept pulling "wise cracks" all through the act. And they were original ones, too. The boys did well indeed following a comedy act and considering that when they went on they were still changing seats.

Pearl Abbott and company came next in a comedy dramatic sketch. It concerns a certain "hick" who has made a lot of money and comes to town to spend it. He falls for one of the city's abundant sucker fishers. His wife arrives in town and the "sucker fisher," taking pity on her, rejuvenates her, but not a la Veronoff, and she wins her husband back. The act has an appeal and an excellent comedy development as well.

Buck and Bubbles, two of Nat Nazzaro's proteges, walked on as though they came from nowhere in particular, sang and danced and stopped the show in the closing position. See New Acts.

S. K.

HAMILTON

(Last Half)

Noel Lester is versatility personified and his manner of opening the bill won the approbation of a crowded house. He starts with some sleight of hand work, from which he derived a little comedy. His next effort was at walking the wire, and not satisfied with this he brought into play his power as a ventriloquist and juggler. While on the wire he uses a dummy as a medium for throwing his voice and with a comical recitation won quite a hand. While balanced in mid-air he capably juggled some Indian clubs, and at the close of his turn won an exceptionally good hand for an opening act.

Boland and Devarney are two peppery little syncopators who kept the audience swaying in time to their popular tunes. They sing well and, folowing one popular number, rendered a parody on it. They went off to an outburst of applause when they sang a duet, during which one maintained the melody and the other jazzed the tune.

"Breakfast for Three" is a sketch that won a number of laughs. It concerns a married couple, the husband being apprised of the fact by his wife that they have a very charming guest. A bouquet of flowers adorns the breakfast table and the husband apparently thinks it would appear to better advantage in the rooms of the guest whom he has not yet seen. About to start for his office, he feigns illness as he gets a glimpse of his wife's charming visitor. His wife later warns him to be careful, as her visitor is more than a vamp. He disregards her warning, however, attempts to flirth with "Carmen," as the guest is called, and she suddenly starts to chase him with a carving knife in her hand. Later developments prove that the guest is his wife en masque. Many hearty laughs accompanied the acting and the playlet closed to a good hand.

Marba Wren about stopped the show. This blonde-haired damsel, dressed in a fetching white satin evening gown, held the audience in the hollow of her hand with her catchy numbers. As a delineator of coon songs, she went exceptionally well and took the house with "You Aint Heard Nothin' Yet." She also sang a dixie number and closed with one in which she queries as to the mammy of the "Gold Dust Twins."

Raymo and Hoyt are two comedians who kept the house in good humor all through their turn. One portrays an Italian, while the other, as a straight, is a foil for his comedy. They indulge in a dialogue, most of the lines of which were appreciated. The comedian then exhibits his ability at the piano while the other dances. They have a good act.

The Four Paldrens, two girls and two men, closed the bill with a novelty acrobatic turn in which a number of lamps are brought into play. They won a hand by the manner in which they evolved their different tricks while balanced on the tips of these lamps.

J. Mc.

HARLEM OPERA HOUSE

(Last Half)

The Jordan Girls, in a very classy big-time act on the wire, opened the show. See New Acts and Reappearances.

"Chic" Murray, in a Scotch act, got over fairly well, but unwisely took an encore, which flopped at this house and was weak.

"Past, Present and Future" is running more smoothly than when last reviewed. The curtains do not come down now with a bang, which is a decided improvement. The cave scene was not masked and an assistant or electrician was seen working the lights. This defect was corrected later, but not until the act was nearly over. The juvenile in the middle set could use a little more force. The act is a distinct novelty and should make the better time easily, but a different tag, with more of a punch, would help a lot. The "Caveman" puts his lines over with a fine sense of values, but could handle the woman more roughly.

The gallery started to "kid" this act at first on account of the orchestral effects and the man in the white wig and whiskers, who presented a Santa Claus effect. This might also be improved. A good hand greeted the final curtain from the upstairs portion of the house.

The same songs that were sung last week were "plugged" this week by a "spotlight" singer, with the chorus slide thrown on the sheet. Following the dispensation of various articles to those who held numbered coupons corresponding to duplicates drawn by a miss from a glass box, and for which she received the customary box of candy, Drew and Wallace, in a new act which will be especially reviewed under the column reserved for that purpose, got over nicely, taking two bows.

Frank Sabine, really Frank and Sabine, with the assistance of an Italian trombone player "plant" in the orchestra, were a decided hit. The act seems a trifle too long, however.

Frank Wilson, with his bicycle riding, closed the show. The trick riding without hands is unique, and the dismounting and remounting in this manner has never been seen by this reviewer in any other act of this kind. Wilson made a hit.

The handling of the orchestra under the new leader showed a decided improvement, late.

H. W. M.

PROCTOR'S 58th ST.

(Last Half)

Jussie and Ossie are two comedy acrobats who are as funny as their billing. They go about their various stunts in a nonchalant manner and showed extreme cleverness at getting over their pantomimic drollery.

The Keena Sisters are three lively little girls who enter with vim and pep and keep it up throughout their turn. Their voices were not intended for anything else but ragtime, and with this manner of singing they scored. One of the girls, in addition to her singing and dancing, showed herself to be a capable piano player, while one of the others won a big hand in a kid song. They closed with a popular number, which got them over to a good hand and several bows.

Quigley and Farrell are two old-timers who were slow to break but finished full of running. One enters in a miniature flying machine and tells his partner that he has been trying to investigate the high cost of living but that he couldn't fly high enough. They then discuss the why and wherefore of different current events and gained additional applause the further they got into their offering. The old fellow who had been in the plane finally feels a song coming on and puts over an old tune. Both then deliver "Is Reilly in the House?" These old numbers seem to tickle the patrons, who vociferously applauded when the team closed with some old shindig steps.

George Yeoman had them laughing from the rise of the barrier to the last jump. He has a clever monologue which begins when he enters his office and finds that Lizzie, his stenographer, has not yet come to work, as her gum is still glued to the under part of her desk. While awaiting her arrival he indulges in a soliloquy. His thoughts on the subway and other things had them roaring and he closed to some very hearty applause.

Ruth Budd struck the fancy of the audience and easily romped home a winner of first honors. Her act has been reviewed here before and has since undergone no changes. She won a fair hand with her opening song and dance, but the real merit of her applause is in her ability to perform feats of daring on the rings. For an encore she gave an exhibition of rope climbing, during which she sang a song while turned upside down in the air. In her particular line, she is probably the cleverest girl in the business.

The Oxford Five closed the show with a musical offering that did not suffer any because of its position on the bill. Three men and two girls comprise the turn and they are all musicians of high calibre. Most of their numbers are rendered with cornets, but in addition one of the men plays a saxophone while the girls play the piano and violin. They closed with a martial number during which they executed some fancy drill steps, for which they won some well merited applause.

J. Mc.

PROCTOR'S 125TH ST.

(Last Half)

Kafka and Stanley, one of the men made up as a woman, do a wire act which has been reviewed in these columns several times. The "woman" might smile once in a while.

Carver and Randolph, with a lot of talk and some songs, came next without exciting any particular flurry. They are reviewed under New Acts and were followed by Joe and Johnnie Fields.

Joe Fields has worked in burlesque for a number of years with and without a partner and has a distinctly burlesque style. Many of the gags and the style of conversation would maybe get over in burlesque, but for vaudeville they lack class and are small time. The talk about the ship "Never Mind" and further conversation relative to a woman and the ship, mixing up the "she" as meaning the ship and his wife, is of a style used by Filson and Errol and countless others relative to a horse. "My Mother Knows My Name" was used by almost every soldier show and performer in the A. E. F.

Erwin and Jane Connelly held attention mainly through the emotional ability and dramatic appeal of Jane Connelly. The act took two curtains at the supper show without forcing.

Joe Towle took the supper show as a joke, which it is. He ambled through his monologue seemingly indifferent and tried to kid his way through it, saying that you never know how awful an act is until it doesn't go. We agree with him.

The Gypsy Songsters have a special set in "three" representing a gypsy camp. The act opens, however, in "one" with a solo by one of the men. In "three" a number of vocal records brings definite results.

"Little Gypsy Sweetheart," from "The Fortune Teller," was harmonized well and was remindful of the days when Gene Cowles used to sing.

"Sole Mia" was sung by one of the women and "Give Me" was rewarded with considerable applause.

A medley in "one" was used for a finish, which embraced the quartette from "Rigoletto," put over in fine style, both men and both women blending their voices with musical effect.

H. W. M.

JEFFERSON

(Last Half)

Bentell and Mack, two men attired in grey suits, walked on and started the show by an exhibition of dancing and xylophone playing that was a decided hit.

Mason and Fletcher, in a nifty singing and talking skit, were on second. Their blending of voices is harmonious, and although they offer nothing new in the way of such acts, the manner of delivery, coupled with their pleasing personalities, make them favorites. They were one of the hits of a rather slow moving show that lacked comedy.

Brenk's Statue Horse, in a series of bronze and copper studies, occupied the third position. The animal is a good looking beast and has been well trained. A young woman, bronzed and with very little clothing, also poses in the pictures, which are made effective by the employment of colored lights. The audience sort of liked the turn.

Reilly, Feeney and Reilly offered one of those barber shop singing acts that audiences eat up. They scored very handily and took an encore and several back bending bows.

Morley and Hickey followed a singing act and didn't seem to care about the handicaps. The girls, both of whom look good, offered a number of songs and piano selections in the usual style, plus a little something besides. They too are a new combination hereabouts and will be reviewed at length under the head of New Acts.

Mr. and Mrs. Hugh Emmett offered a variety turn in which is shown their ability as singers, musicians, ventriloquists, etc., mostly possessed by the man. The act is a combination of old bits of each of the arts, as it were, and concluded with a mediocre rendition of Tosti's much abused "Good Bye" to mild applause.

Rule and O'Brien, in a singing and piano act, which type of turn seemed to predominate here this half, held the seventh spot and did excellently. Rule, of course, is well known as a song writer and his partner, one of the O'Briens, did well in assisting him. The turn will be reviewed under the heading of New Acts.

The Two Jacks were far and away the most enjoyable act on the bill. Their burlesque strong man feats and their actual performances were not only laughable in the burlesque but admirable in the serious performance.

S. K.

CITY

(Last Half)

The Tomaki Duo, in an exhibition of the Japanese sport of self-defense, opened the vaudeville bill and were the centre of all eyes during their act. The turn, demonstrating the art of self-defense against heavy odds, pleased the spectators, and the work of the little lady in the act in defending herself won the approval of the folks out front.

Gold and Howard are dancers who sing just a little, little bit. They open with an introductory medley of French numbers and then go into a dance, supposedly French. A double eccentric, with dress coats edged in white being worn, is next, after which come some solo stepping and work on skates. In the latter difficult dancing steps are demonstrated while on rollers. This was a sure fire close and sent them away to a riotous finish.

Lord Chester and company are offering a skit on the telephone service in most of the big hotels. The act is laid in the lobby of a hotel and the characters are a telephone girl, a bell boy and a would-be customer. The turn is concerned with the attempts of the would-be customer, who must, of course, be a "dull" Englishman, to secure a correct number, which after many years of trying he finally fails to do. There are some good laughs in the act, but they are scattered. The turn is only a fair one.

Gillen and Mulcahy, in a singing and piano act, were fourth, following the news reel. Gillen sings in a deep, resonant voice and Mulcahy accompanies quite well. The numbers are popular ones, the last being patriotic. If Gillen feels the way he sings that number somebody better look out.

Anderson and Goines, in some negro comedy, followed and gained considerable laughs with their material. The scene at the Lime Kiln Club was a picture of life in the South among negroes and was fully appreciated.

Ernest Evans and company, composed of seven girls, offered a scenic song and dance revuette depicting a romance. The turn is nicely staged and costumed and all the members of the act do a specialty of their own, aside from adding atmosphere. The act was liked and accordingly applauded.

An act billed as Lowry and Prince offered a melange of nonsense entitled "50-50." It is a conglomeration of hokum and kidding, with some good singing and dancing thrown in. Miss Prince does a kid and a male impersonation that won approval. But as for sense, there isn't any.

Robinson and La Favre, in an acrobatic and barrel jumping act, closed the show and went through the usual routine of such acts in fine style, closing the show with lots of snap and speed. They were heartily applauded for their work.

Billy Rhodes, in "His Pajama Girl," was the feature.

S. K.

VAUDEVILLE

"SUCH A LITTLE DEVIL"

Theatre—*Audubon.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

"Such a Little Devil," is a novelty sketch containing four characters, two of them children.

A full stage setting which depicts the interior of an office, reveals a man at his desk gazing at the photograph of a pretty girl. He is undecided whether or not to meet her and wonders, aloud, as to what his wife will think about it. During his perplexity, two characters enter. One represents "Temptation," and is dressed as a devil. The other is a little girl, dressed in white, who portrays "Conscience."

There follows then a battle between the two as to which shall win the man. The little devil tries to persuade him to meet the woman and forget his wife. "Conscience" begs him to remain true to the woman he has married. This gives rise to some real good dialogue. The little girl tells the undecided husband to remember that, when he married his wife, he called her "kitten." The devil then answers that such a pet name, at that time, was all right, but suggests that he remember what all kittens eventually become.

"Remember," replies Conscience, "she took your name." To that the devil adds that she took everything else the poor sucker had, also.

Under the constant urging of "Temptation," the man phones the girl of the photograph, and tells her that the other woman has for years been a thorn in his side and that he cannot stand it a moment longer. He finally makes an appointment to meet the girl, after which the devil indulges in some ghoulish laughter and "Conscience" begins to weep.

Suddenly there enters a woman. She is the wife of the man and he tells her that he has finally engaged a new cook, upon hearing which the devil cries, "I'm a hell of a devil."

The act, at its close, was greeted with a storm of applause and won several curtain calls. Both characters did very well, as did the man, while the sketch is replete with good lines. If anything, however, it might be shortened a trifle.

J. Mc.

BERT EARLE AND GIRLS

Theatre—*Audubon.*
Style—*Musical.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

At the rise of the curtain, there was a spontaneous outburst of applause, due to the pretty setting in full stage. A canopy is revealed, illuminated by Japanese lanterns, and under which are seated eight pretty girls in white evening gowns. One is seated at a piano and the others make use of various other musical instruments. They immediately burst into harmony, after which Earle, in white flannels and a green sport coat, enters with a mandolin.

Earle tells the girls they need to pep it up a little and they then go into some fast ragtime. The next number has four of the girls seated, with Earle in their midst, the remaining four of the octette standing behind them. All of them have mandolins, from which they bring forth a lot of melody.

Earle then follows with some stunts on his mandolin, in which he has it emit different sounds. In this bit, he scored heavily.

For a finale, the company renders a melody that ranges from "Down on the Swanee River," to "I wish I Was in Dixie." The applause was continuous and kept up until Earle made a speech. The act is good enough for any time and, at this house, stopped the show cold, the plaudits coming even after the beginning of the motion picture. J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 21 and 36)

ARTHUR HAVEL & BRO.

Theatre—*Proctor's 5th Ave.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*Special.*

Arthur Havel and his brother, for a long time associated with that comedy classic "Playmates" are presenting a new act that bids fair to outrival, the other as a continuous player. The same character types are present, only the development of the idea is different. In this act, they are supposed to be window models in adjoining tailor shops, one a high class place catering to the elite and the other just a plain tailor shop, where second hand and misfit clothing is bought, sold and exchanged.

The two shops are not particularly friendly, as the "refined" model, "$95 marked down from $125," looks down upon his humbler brother, "14 and up." There is a lot of comedy talk relevant to the respective merits of themselves, families, customers and other subjects, from which springs a sort of acquaintance. Talk leading to the introduction of boxing is indulged in, so as to allow for the boxing bit, they have always done and for which they step down out of the windows.

After this is over, they return to the windows and discover that, next door to them, is a music shop, with a piano on display, and, of course, they play it and some singing and stepping, along with comedy bits, are introduced, after which they pledge eternal friendship and return to their windows, to meet again tomorrow.

Arthur Havel still plays his tough kid character and his brother plays the "refined" model. The comedy and slapstick are enjoyable. Havel and his brother should have little trouble getting by with this turn and doing it very nicely too.

S. K.

JENNIE GRANESE

Theatre—*Keeney's.*
Style—*Plant Act.*
Time—*Eighteen Minutes.*
Setting—*One, two, plain.*

The stage is set only with a piano, no lamp or piano stool being visible. A good looking girl then comes on. She is dressed in a pink frock, with gold colored shoes and stockings. She starts to sing a published number in a pleasing, "blue" voice.

Down the aisle wanders someone who looks like a lost Italian opera singer. He speaks Italian, not dialect. He is looking for somebody. Instead of disturbing the singer offhand, however, he waits until she sees him wandering about and speaks to him. Then he shoots a volley of garlic at her.

It seems the fellow has been looking for one of his compatriots, and, finally, finds him seated down in the very front aisle. Then comes a very flowing conversation in mixed Italian and English between the girl, the man down front and the non-English speaking Italian. The man down front acts as interpreter for the other two, and, finally, the wandering minstrel, for that he proves to be, is induced to go up on the stage. Some very funny business is then put over and, finally, he gets down to earth and sings "O Sola Mie" in good voice.

The minstrel is then about to play a piano number, when someone in the wings shouts "Wop" and he rushes for the offender with knife in hand. Meanwhile the other has come on stage and consents to play the piano for the girl, and the act closes as a trio singing turn. It stopped the show cold when reviewed and will have little trouble repeating elsewhere. S. K.

REECE AND EDWARDS

Theatre—*Jefferson.*
Style—*Song and dance.*
Time—*Fifteen minutes.*
Setting—*One and full stage.*

The act opens before a drop in one and the business is begun with a flat-iron, following the appearance from opposite sides of the stage of a young chap in a blue suit and a girl who wears a very short dress. Several quips lead to a song, after which both partners do a soft shoe waltz. The man then gives his impression of an eccentric dance, into which he injects various Russian dance steps. In this part, he was well received. The girl then enters in a ballet costume and does some toe-dancing which also was appreciated.

Following that bit, the curtain is raised and the pair continue the act with a full stage setting. This part of their offering consists, mainly, of modern dances, several of which are offered. This part went well, owing to the ability of the girl to dance on her toes. For a finale, the team goes into a whirlwind dance, during which a series of rapid pin-wheels won them the biggest hand of their act. They exit breathless, but satisfied that they have been well received.

J. Mc.

THE GIACONDAS

Theatre—*Proctor's 23rd St.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*Full stage.*

The Giacondas are attempting to present something new in the way of a high class act for vaudeville. Their idea is good but it's execution mediocre. The man and his wife do all the singing, which is of the classical and high class popular style and the four girls who assist present a series of dance interpretations in various colored costumes.

The voices of the singers are splendid. In fact, they are better than the average run of vaudeville voices. But, the manner in which the turn is presented betrays a lamentable lack of knowledge of the peculiarities of present day audiences. With someone to stage a good routine for them, this act will become a small time feature, for it has the necessary elements of a good act, lacking only presentation and staging. The bareness of the stage, with only the tan colored back drop hanging, detracts from the effectiveness of the work. A good legitimate producer or stage manager, is what the act really needs. S. K.

MACK AND LANE

Theatre—*Keith's Jersey City.*
Style—*Singing, comedy, dancing.*
Time—*Seevnteen minutes.*
Setting—*In one, plain.*

Mack and Lane have the kind of an act that is liked along the popular route and goes over well where there is a family audience. But, around here, they seem kind of out of place, the reason being that they have very mediocre material.

Mack is a likeable chap with personality, ability to dance and a desire to be known as a "spontaneous" comedian. Miss Lane is cute and feeds him well in such lines as there are. But, her singing is ordinary. The routine seems to be loosely put together and could stand revision. If this couple got down to work, took things seriously and got some real material, they would find themselves a much sought after team. But, as the act stands at present, they are hopelessly small time. S. K.

CARVER AND RANDOLPH

Theatre—*Proctor's 125th St.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*One.*

The Louise Carver in this act looks like the same person who used to work with Gene Pollard years ago in burlesque. She still has the burlesque style of years ago.

Miss Randolph, her partner, opens the act singing a published Oriental number. Miss Carver interrupts and some dialogue follows which failed to get laughs. Miss Carver was dressed in an exaggerated costume of black velvet, to which were affixed white buttons. The same scheme was carried out in the other articles of dress, including the shoes and stockings, as well as the gloves, which were white, with black buttons. There was also a long trail pendant. Then followed a monologue by Miss Carver which failed to get a ripple. All the talk is small time and without any humorous punch.

Miss Randolph then returned in a flashy costume of solid metallic spangles of pink, cut Empire, but with yellow stockings and red ostrich fan, presenting an unharmonious color scheme.

A double song was then used with Miss Randolph, who was handed a bunch of flowers over the foots, and, a while later, Miss Carver was the recipient of a bunch of carrots and onions, a piece of business utilized extensively in the days of the Black Crook.

The act is very weak and very small time and will have to have considerable changing, with much new material, before the better time can even hope to be reached. H. W. M.

BELLIES DUO

Theatre—*Proctor's 58th St.*
Style—*Acrobatic.*
Time—*Eight minutes.*
Setting—*Full stage.*

An acrobatic offering which is not novel in any way, but, nevertheless, is interesting and entertaining throughout, is what the Bellies Duo offer. Most of the feats are accomplished on rings and, in this direction, the young woman of the duo is fully as adept as her male partner. She is garbed in white fleshlings, while the man disports in white flannels and a sport shirt.

Following some garden variety of evolutions on the rings, in which both members of the team take turns, the girl does a slow pull-up which insures her a hearty hand. In fact, in this bit, the act makes its foremost bid for applause. Both partners have the necessary personality, go through their various feats with vim and pep and have the necessary qualities in their offering to place it on a par with others of its style.

J. Mc.

FRANCIS AND LOVE

Theatre—*Proctor's 58th St.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*One.*

Before an ordinary drop in one, a man and woman enter from right and left, respectively, as they warble a lullaby. They are dressed as Australians and appear in good taste. Following their opening number, they render a duet which, at this theatre, won a good hand.

The woman then sings a ballad which also met with approbation and her partner follows in a single, after which they double and sing excerpts from operatic airs. They closed to a heavy round of applause and won an encore, for which they offered another song. Both members of the team are exceptionally good singers, the man having a well modulated tenor voice and the woman a clear sweet soprano. As a straight singing act it goes well, but might go even better if it had a little more variety. J. Mc.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

COMEDIE FRANCAISE, PARIS, ASKS GOVERNMENT AID

Claims It Cannot Run on Present Subsidiary, As Salaries, Expenses and Other Items Have Risen and Public Refuses to Pay Advanced Admission Prices

PARIS, France, Aug. 7.—The Comedie Francaise, like all of the other theatres and companies in France, has been forced to raise its prices and pay increased compensation, not only to its mechanical stff, but to the performers, as well. Musicians, choristers and principals are earning more but the public refuses to pay more to see them, feeling that, inasmuch as the Comedie Francaise is a Government school and theatre, the Government should meet the increased expense.

Meanwhile, the Francaise, The Opera and Opera Comique have petitioned the Senate and Chamber of Deputies to increase the Government subsidiaries to their respective organizations in the hope of defraying the expenses of increased production costs, salaries, costume and scenic effects.

According to the board of directors, it costs $700,000 yearly to run the Francaise, the Opera and Comique costing more. They are asking an increase in the subsidy of $100,000 yearly, as the Government grant to the Francaise has not been raised since 1914. According to statements, receipts must be $60,000 monthly for them to break even, and, at increased prices, this would be impossible.

LAURETTE TAYLOR CLOSES

LONDON, Eng., Aug. 2.—Laurette Taylor closed her season here on Saturday night, at the Garrick, where she had been appearing in "One Night in Rome." Before closing, she gave three special matinees of her successful plays for the benefit of the Actors' Benevolent Fund. She and J. Hartley Manners, her husband, are to return to America late in August.

DOING TWO "PADDIES"

LONDON, Eng., Aug. 4.—Robert Courtenidge is to open two companies of "Paddy, the Next Best Thing," during the month for provincial tours. One of them opens at South Parade Pier, Southsee, and Charles Courtenidge, son of the producer, will be in the cast. The other opens at the Royal, Swanson.

BERNHARDT WRITES BOOK

PARIS, France, Aug. 5.—Sarah Bernhardt has written a novel entitled "The Little Idol," a story of real happenings in her life and mentioning many persons and incidents. The story of the novel is being printed as a feature of the Sunday editions and is being syndicated.

LUBOVSKA FAIRLY LIKED

LONDON, Eng., Aug. 4.—Deserle Lubovska, a recent arrival from America, opened at the London Coliseum some days ago and, although her clever dancing pleases, fault has been found with her choice of subjects, which are inclined to be spiritualistic and tragic.

VAN HOVEN GOING TO AFRICA

LONDON, Eng., July 31.—Frank Van Hoven, the American performer who has been scoring here so heavily, is to pay a visit to South Africa next year, after a flying visit to New York for a two week's run at the Palace.

KHARUM OPENS IN LONDON

LONDON, Eng., Aug. 8—Kharum, American act, billed as "The Persian Pianist," opened his variety tour at the Coliseum here last week and scored a decided hit with his piano playing of popular and jazz numbers.

THREE MAXIMS GET ROUTE

LIVERPOOL, Eng., Aug. 3.—The Three Maxims, three girls in a juggling act, just arrived from America, opened here last week and scored a phenomenal success. They have been routed.

LANE ENTERS "JOHNNY JONES"

LONDON, Eng., Aug. 4.—Lupino Lane has joined the cast of "Johnny Jones" at the Alhambra and is playing the part of a private inquiry agent.

ALBEE WRITES TO VOYCE

LONDON, Eng., Aug. 6.—E. F. Albee, head of the Keith interests in America, has written to President Albert Voyce, of the Variety Artistes Federation, in regard to the treatment of British actors visiting America, and the co-operation or affiliation of the English and American Actors societies. His letter is as follows: "Dear Mr. Voyce:

"I understand that there have been artistes who have lately appeared in America interesting themselves in the co-opera-Artistes' and the Variety Artistes' Fed, eration.

"I have had a number of artistes mention this matter to me, and my reply to them has been that the National Vaudeville Artistes' Organization stands ready to give the same considerate treatment to English artistes that they do their own in this country.

"I have given no one authority to speak for me in any way, and the only interest I have in any Artistes' Association is to see that the artistes get proper consideration while playing houses of the members of the Vaudeville Managers' Protective Association in this country, no matter what nationality they are or what country they come from. I wouldn't want to be put in the light (by any enthusiastic artiste who had, perhaps, received kindly treatment while playing this country, and at the same time being enthusiastic over the National Vaudeville Artistes' Club House and its attributes) of endeavoring to make a combination or affiliation between any organizations.

"I have only one purpose in mind, as stated above, and that is to see that the artistes in this country or of any other country receive the proper consideration or treatment while playing vaudeville in the United States, and any activities by any one, I have absolutely no connection with, and no one is authorized to speak for me. I represent no organization here except as a member of the Vaudeville Managers' Protective Association. I am trying to bring about better working conditions, and I am at your service at any and all times for this purpose, and seek no affiliation or combination.

"With sincerest good wishes for your organization, I am always at your service.

"Very cordially,
"E. F. ALBEE."

HAWTREY CAST COMPLETED

LONDON, Eng., Aug. 3.—The cast of "His Lady Friends," in which Charles Hawtrey is starred and which is to be produced by Gilbert Miller, will be Jessie Bateman, Joan Barry, Mona Harrison, Leonora Harris, James Carew, Patrick Ludlow, Joyce Gaymour, Mercia Swinbourne and Madeline Seymour.

CLAIMS "MAID OF MOUNTAINS"

LONDON, Eng., Aug. 5.—Claiming that the plot, dialogue, business and music of "The Maid of the Mountains" was taken from her husband's play "Diego," written and produced in India in 1892, Mrs. Lucy Anne Vining, as the executrix of his estate, has sued Robert Evett, Mrs. Dorothy Julia Gwynne Sherbrooke, Edwin Joseph Biggs, Frederick Lonsdale and Oscar Asche for plagiarism and seeks to restrain them from performing, publishing or selling words, music or librettos of that piece.

The case was tried in Chancery before Justice Lawrence last week, who, after carefully considering the evidence, witnessing the play "Maid of the Mountains," and reading both plays, decided that, although in many respects similar and coinciding, they are not essentially alike, and inasmuch as the writer or producer of the one had never come in contact with the writer or producer of the other, plagiarism could not be established.

BECOMES A MARCHIONESS

LONDON August 2.—Irene Richards, a former Gaiety girl, becomes marchioness and is entitled to move in the highest English society as a result of the death of Percy Sholto Douglas, ninth Marquess of Queensberry.

The former actress is now the wife of Francis Archibald Kelhead, Viscount Drumlanrig, eldest son and heir to the marquis. The couple were married in 1917, Miss Richards at the time playing in "Theodore and Company." They are now touring South America with their child, born one year ago.

PRINCESS GIVES CONCERT

LONDON, Aug. 7.—A concert, which attracted great attention here was that recently given at the Queen's Hall by the youngest daughter of the late Czar Alexander II, Princess Obolensky, widow of Prince Alexander Bariatinsky.

The Princess lost her entire fortune through the Russian revolution, and, as Prince Obolensky, whom she recently married, is in the same fix, she has decided to earn her living through the medium of the stage.

DU FOR BOYS DO WELL

LONDON, Eng., Aug. 7.—Harry and Denis DuFor, who arrived here recently from America, have opened a tour of five weeks on the Moss Empire Time, as headliners, and come into the Palladium, London, on the 23rd of this month. At the end of that week, they join Albert De Courville's "Jigsaw." They have been accorded a great reception on their appearances here.

CHARLOT MUST REST A YEAR

LONDON, August 2.—Andre Charlot, because of a sudden and serious illness, has been ordered to quit work for a year, which has caused all of his present productions to be suspended. His biggest hit, "Bran Pie," terminated at the Prince of Wales Theatre amidst a great ovation. The stars of this revue are preparing for other shows and, among them, Rebla has been engaged to appear with Ethel Levey in "Oh, Julie!"

PRODUCING "WANDERING JEW"

LONDON, July 29.—"The Wandering Jew," Matheson Lang's latest play, will be presented at the New Theatre in the early fall, with Lang in the name part. His "Carnival," which failed to attract in New York, has enjoyed a very successful run at the same theatre, and is being closed there in spite of excellent houses.

BANVARDS PLAYING HERE

LONDON, Eng., Aug. 4.—The Flying Banvards, an aerial act well known in America, where it played last, is now scoring heavily over the Variety time, having opened its season at the London Coliseum two weeks ago.

HOW DO THEY GET THIS WAY?

LONDON, Aug. 4.—Despite the fact that the world is more than 5,000 years old, many persons in London still have some queer ideas concerning New York and the expression of some of them is a constant source of amusement to Americans here. Recently, *The Stage*, one of the most authentic theatrical journals in the world, printed a story that can only bring a smile to the lips of Americans and make them wonder where Londoners get such ideas anyway.

"A certain bright and very enterprising young theatrical manager in New York," the story reads, "was running two theatres, in the course of which he had become liable under certain obligations to his bank. A new scheme was brought to him by which he knew he could make a large sum of money in the course of about three months. It was one of those 'dead certs" that experience taught him only come once in a lifetime, and he was most anxious to handle it. He wanted somethink like $30,000 to swing the deal, and certs' that experience taught him only very naturally approached his bank on the proposition.

"The bank manager scrutinized the papers and approved the scheme, but said, 'Say, there's a board meeting on at the moment and my directors are going into your account. They have every faith in you, but think you've soaked them high enough this time! Better let things rip a little while, and when you have eased your overdrafts down a little, I can put the new business before them. If I do it now, they'll only turn it down.' The manager was crestfallen for the moment, and then said, 'But, see here, if I don't get that $30,000 today I lose the deal.' The bank manager thought for a moment, and then an idea came to him. 'How long do you want it for?' 'I can turn the whole thing over in three months.' 'Well! Why not draw a bill for $30,000 on the Shah of Persia for three months?' 'I don't know the Shah of Persia. How can I draw a bill on him?' 'That's all right, you draw the bill. It will take three months to get it returned from Teheran for an explanation, by that time you will have turned over your deal, pay back the $30,000, and we can write and say it's all an error, and the matter is closed.' The theatrical manager was one of Nature's own optimists, and readily fell in with the suggestion. The bill was duly drawn, and $30,000 was paid out on it. The deal went through in due course, and the money was promptly paid back to the bank at the specified time.

"'See here,' said the bank manager, 'I've got a letter from the secretary of His Serene Highness the Shah. Now what do you make out of that." Hereupon he handed to the astonished theatrical manager the following letter:

"'Dear Sir,—We are in receipt of yours enclosing a bill drawn upon His Serene Highness the Shah for the sum of $30,000, which we herewith enclose. In future, we should feel greatly obliged if you will kindly itemise your accounts.—Yours, etc.,

"'Secretary.'

"Theatrical manager, 'Well, I'll go to ——.'"

WARSAW AMUSEMENTS HALT

WARSAW, Poland, Aug. 2.—The amusements of the country have been curtailed due to the pressure of the enemy and dancing, cabarets, public performances, are very scarce. The army has taken most of the men and boys and some of the women as well. Still further curtailment is expected.

DOCTORS REBEL AT TAX

PARIS, France, Aug. 6.—A controversy between doctors and theatre managements, has arisen relative to the war tax and its non-payment by physicians. The doctors claim they go to the theatre to work, often being compelled to go, and, therefore, should not pay a tax on their own free passes.

BURLESQUE

HERK ORDERS REPORTS ON ALL SHOWS

CENSORING TO START AT ONCE

The censoring of shows on the American Burlesque Circuit began on Monday of this week with the opening of the shows, when every house manager on the wheel received an order to wire an immediate report to I. H. Herk, as to the condition of the show opening his house. Then, if it is bad, either Herk or George Gallagher will jump out and look it over.

This is a drastic departure from former season's system of censoring shows. Heretofore reports have not been sent to the main office until several weeks after the show had opened. As a result of this new system, it may be expected that several shows will be withdrawn from the circuit in the next few weeks.

House managers have also been warned that their reports must be truthful, fair and impartial. Any evidence of graft will result in the loss of their jobs. In seasons heretofore, it is said, the practice was common of giving graft to local managers in return for a favorable report. There will be no grafting this year, according to Herk.

Earlier in the season, show owners were informed by Herk that their attractions must be up to standard, or they would be withdrawn. Herk intends that there will be no second-class shows playing the American circuit this season. As a result of this new system there will be a weeding out of undesirable attractions. Burlesque shows will, in all probability, be better this season than ever heretofore.

BEDINI HAS BIG CAST

The cast of Jean Bedini's "Peek-a-Boo," which opens at the Casino, Brooklyn, Saturday night, includes Clark and McCullough, Kelso Brothers, Nat Mortan, May Myers, Frankie James, Rita Moore, Annette Creighton, Four Janzlis, Balgers Troupe, Peek-a-Boo Trio, Seven Spillers, Six High Steppers and Ben Ginnell. Arthur Harris is manager, Chas. Crofts, agent, Mike Zeleke, leader, Henry Hoff, carpenter, Phil Helm, property man, Harry McMinns, electrician and Blanch Elliott, wardrobe mistress.

MORRISEY GIRLS IN SAME SHOW

Dolly Morrisey has been added to the cast of the "Jingle Jingle Girls" by I. H. Herk. She is in rehearsal now.

Miss Morrisey will work with her sister, Stella Morrisey, through the show and will do a specialty as well. This will be the first time in zve years that these girls have worked together.

CHANGE CHICAGO SCHEDULE

The Columbia Amusement Company has decided to change the routes of its shows playing Chicago. Instead of alternating, the shows will go direct from Cincinnati to the Columbia, Chicago, and on West. Returning from St. Louis they will play the Star and Garter in Chicago.

PEARL BRADBURN RECOVERING

Pearl Bradburn, wife of Will H. Ward, of the Dave Marion Show, who has been confined to her home in Springfield Farms, N. Y., for several months, through sickness, has entirely recovered and will leave shortly for Sarasota, Florida, to open her hotel.

ANOTHER WALDRON ARRIVES

A baby girl arrived at the home of Mr. and Mrs. Billy Waldron on July 21. Mrs. Waldron, formerly known on the stage as May Fraser, and the child, are both doing well.

OPENING NEW REVUE

Harry Delmar, of Delmar and Hackett, will open his new revue August 16th at Ocean City, playing the last half at Wildwood and opening the following week at the Maryland Theatre, Baltimore.

Following is the list of principals: Jeanette Hackett, Harry Delmar, Lillian Stone, Helen Blair, Thelma Seymour, Marie Cavanaugh, a sister to Lillian Cavanaugh, Lillian Lobdell and the Woods Sisters. In addition, there will be six girls in the chorus.

"ALL JAZZ" ROSTER SET

The roster of the "All Jazz Revue" includes George Slocum, Happy Freyer, Nadine Grey, Jack Stanford, Pearl Hamilton, Lou Powers, Annette and Lillian Morette. Executive staff: Sam Reider, manager; Joe P. Mack, agent; Joseph Herdlicka, leader; Jos. Meglemry, carpenter; Chas. Velvin Turner, props.; Joe Schwaergle, electrician, and M. Fluffy, wardrobe mistress.

"JOY BELLES" ROSTER FULL

The roster of the Al Reeves "Joy Belles" company, now in rehearsal, includes Al Shean, Frank Pickett, Charlie Crafts, Lew Christie, Chas. Levine, Jr., Elsa Huber, Pauline Harris and Miss Daly. Dick Brewer is the manager, F. Marchant, carpenter, Sal Jacobs, property man and John Jay, electrician.

"CABARET GIRLS" OPEN

The "Cabaret Girls" opened at the Gayety, Minneapolis, Sunday. The following principals are with the show: Manny King, Fred Hackett, Dot Barnett, Ben Holmes, Earl Sheahan, Bertha Statzman, Ethel McDonald and Roy Burgess. Billie Barnett is understudy for Dot Barnett.

KAHN LEAVING ON TRIP

B. F. Kahn, Mrs. Kahn and a party, will leave New York Wednesday for a motor trip to Belgrade Lakes, Maine. They will go by way of Saratoga, spending a few days at the races. Kahn expects to return to New York in about three weeks.

HAS NERVOUS BREAKDOWN

Evelyn Cunningham, signed for Barney Gerard's "Girls de Looks" this season, is confined to her home in New York, with a nervous breakdown.

OPENING IN VAUDEVILLE

Earl Kern and George Carroll broke in a new comedy tramp act last week and are booked to open next week over the Loew Time. Both were in burlesque last season.

OPENING ON POPULAR TIME

W. B. Watson's "Krousemeyer's Alley" company with Jules Jacobs and Joe Brennan as the principal comedians, will open on the new popular price circuit at Camden, N. J., Aug. 27, under the management of Bob Gordon.

WITH "OH, BY JINGO"

Elsie Lathan, last season with Sam Howes Show on the Columbia Circuit, is with the "Oh, By Jingo," now playing K. and E. time this season.

"SOCIAL FOLLIES" OPENS BIG

CLEVELAND, O., Aug. 8.—The "Social Follies" opened at the Empire, Saturday night, to capacity business in charge of Max D. Quitman.

MAY LEAVITT IN HOSPITAL

May Leavitt is confined to the Hahnemann Hospital, New York, where she was recently operated on for appendicitis.

MAY GET THREE LOEW HOUSES FOR BURLESQUE

TWO IN N. Y.; ONE IN BROOKLYN

That the Marcus Loew interests may turn over three or four of their Greater New York theatres for stock burlesque is the subject of reports being extensively circulated, and which state that the Minsky Brothers have been approached on the subject of installing the companies. There are several houses named as being suitable for the purpose, and yet not in opposition to the American or Columbia wheels.

The reports were strengthened by the fact that Leo Stevens was recently producing a show which was to have a three weeks' run at the DeKalb, Brooklyn, a vaudeville house not very far from the Empire. However, the idea was called off without any reason being given and the DeKalb will remain a vaudeville theatre. Three houses, besides the DeKalb, are said to have been considered for the project, two in New York and one in Brooklyn, the latter between the Casino and Star and Garter Theatres.

It is understood that negotiations are quietly progressing and that a final decision in the matter will be reached this week.

CANCEL HASTINGS CONTRACT

The vaudeville team of Carney and Carr, who were signed with Harry Hasting for burlesque this season, have cancelled their contract and will remain in the vaudeville houses.

CHICAGO SEASON OPENS

CHICAGO, Ill., Aug. 9.—Chicago's burlesque season was officially opened Sunday night at the Englewood theatre where "The French Frolics" unfurled the 1920-21 banner. E. M. Seamon predicts a banner year for the Englewood.

EVELYN CUNNINGHAM CANCELS

Charlotte Starr will replace Evelyn Cunningham with the "Girls de Looks" Company. Miss Cunningham was compelled to cancel on account of a nervous breakdown.

HOBOKEN HOUSE ALL SET

The U. S. Theatre, Hoboken, booked by John Robbins and operated by Frank Gerstner, is to open its season on September 6, with a five act split week.

GO INTO LE MAIRE SHOW

Jay Dillon and Betty Parker have left vaudeville and begin rehearsals this week with George Le Maire's "Broadway Brevities of 1920."

CLUB DROPS 150 MEMBERS

At the meeting of the Burlesque Club, Sunday, 150 names were dropped from the book on account of non-payment of dues.

COLUMBIA OPENS MONDAY

The Columbia, New York, will open its doors for the season next Monday, with George Belfrage's new "Hip Hip Hooray Girls."

KELLY MADE MANAGER

Barney Kelly has been appointed manager of the Hurly Burly Show on the American Circuit.

Burlesque News Continued on Page 25

"OH, BY JINGO" OPENS

PERTH AMBOY, N. J., Aug. 9.—George LaTour's "Oh By Jingo" had its initial opening at the Majestic Theatre here, Saturday night, it being routed over the K and E line.

The program states that the piece was staged and written by Lew Rose, co-featured in the show, which is in two acts and six scenes. There is no particular plot, the comedy being in bits and scenes. Evidently Rose had selected the cream of those bits he has worked in before, and blended them into a show. They are all sure-fire comedy bits and had a crowded house in constant good humor throughout the performance.

The show could be cut about forty-five minutes, as it ran until after 11.30 Saturday night, due to the fact the numbers were a little too talky.

Babe La Tour, featured with Rose, was never seen to better advantage. She stands out brilliantly and gives the musical part of the program a "punch." All her numbers were encored as she put them over with speed. Her eccentric style of working, both in numbers and scenes, was well liked. She displayed several pretty dresses.

The comedy was taken care of by Rose and Alex Saunders, both portraying a Hebrew character, but of a different type. Rose has an easy way of working and, in the role of Izzy Pickle, was very amusing. He is not using crepe this season and very little make-up.

Saunders is new. He is doing a character that is away from others and that would stand out in any show. He is a clever fellow and a performer. He is fast, his dialect is good and he has a good singing voice. These two boys hold up the comedy well.

A stunning and stately looking prima donna is Marjorie Marie Abbott who was successful in all her numbers. She rendered "Apple Blossoms," "Mammy's Arms" and "Jean" in a gratifying manner. She also reads lines nicely and her wardrobe was very pleasing to the eye.

Florence Mascott, a young ingenue with a prima donna voice, rather surprised the audience by the manner in which she worked both in her scenes and her numbers. She is a neat appearing person with pleasing ways, who gave a good account of herself with her numbers, her Spanish number, assisted by the chorus, being the best. Her costumes were pretty. In a specialty in one, in which she offered two numbers, she went very big.

Bernie Clark, a dancing and singing juvenile, gave a good account of himself on each occasion he appeared. He is a natty looking chap with a lot of personality. His dancing and way of singing a song pleased.

Joe West handled the straight part and did it conscientiously. He dresses well and took care of what he had to do nicely.

Babe LaTour and Bernie Clark offered the specialty that Miss La Tour and Sid Gold did in vaudeville this summer and it went over big. Miss LaTour, in a specialty in which she offered two numbers, assisted by the chorus, stopped the show.

Saunders, in a singing specialty, scored successfully.

Miss Abbott, appearing in a beautiful black gown with a silver effect, more than pleased her audience with a specialty down near the close of the shown, when she delivered two numbers in a clear, rich voice. Her numbers were both good and she knew how to get them over.

"Oh By Jingo" is a laughing show and a musical offering. With a few of the bits cut out, so that the curtain can come down earlier, it should be a decided success on the time it is booked on. The chorus is good looking and can sing. The costumes are pretty and the scenery all right.

DANCER SEEKS DIVORCE

LOS ANGELES, Aug. 6.—Dagmar Dahlgren, vaudeville dancer, is to bring suit for divorce against Norman Selby, better known as "Kid McCoy," former middleweight champion. Jealousy, neglect and cruelty, are some of the allegations, in addition to desertion and non-support.

"He meant to profit by his other matrimonial experiences and make our marriage a success," said the dancer, who is only nineteen and studied abroad under Isadora Duncan. "We had wonderful plans, but, after our marriage, I heard no more about them. He gave me fifty dollars at that time, and that is the only support I have had from him."

LESLIE BACK IN BEHRENS ACT

Earl Leslie returned to the Behrens, Ryan Sisters and Leslie act this week after a disagreement with the management of the "Beauty Trust," with which he was to have gone. Leslie had left to go into the other show and Harold Whalen had taken his place. This week he returned and Whalen has gone in for picture work.

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THE PASSING OF DALY'S

(Reprinted from the N. Y. Times)

So Daly's also is to be demolished, giving place to a steel construction office building. Lovers of the theatre had better not go to see it. Its mid-century brick walls and mansard roof are inescapably ugly. The spacious entrance, once thronged with the beauty, the wit and the social grace of Manhattan, is now plastered with crude posters advertising a neighboring vaudeville and moving picture house. Nothing is so dingy, so heartbreaking to the sentimentalist, as quondam glory in decay. Long decades were needed to bring even Sheraton and Chippendale into their own again. All that remains of the real Daly's is a distant memory that still fondly lingers but eventually must pass.

The era of Douglas and Mary will doubtless never realize how inferior it is in opportunity to the era of Ada and John. A generation inured to the dimpling knees of the Winter Garden would be amazed if it could know the mad thrill which swept the youth of this city when Miss Rehan apeared in satin knee breeches in "The Country Girl"—that romping comedy which the magic of Augustin Daly Victorianized from the Restoration naughtiness of Wycherley's "Country Wife."

But the greater, the more incommunicable marvel lies in the fact that dramatic art was then a mystery of the spoken word. Every wrinkle in those bewitching sky blue small-clothes is indelibly stamped in memory, but they will stand out less vividly than the sparkling wit and verve of the dialogue, the abounding nature and vivacity of every character and situation in the play. It is only those who have known the richness and variety of spoken comedy at its best who really suffer from the narrow range and stereotyped dullness of modern character and plot.

Then there was the Shakespearean repertory. Miss Rehan's Viola and Rosalind were perhaps a trifle hoydenish—lacking in the delicate, peachlike bloom and poignant tenderness of the true Shakespearean girlhood; but what a rush of sheer spirit, what an overflowing of divinely potent comedy! Her Kate the Shrew was a towering monument of rage and scorn, lifting the boisterous Elizabethan action to the plane of character comedy, yet always finely emphasizing the essential farce of the situation. Her Portia, in its serious moments, as in the "quality of mercy" speech, had a cathedral authority, a majesty of the spirit, that suggested possibilities of tragic acting destined never to be explored. Her limitations, like her qualities, bore the stamp of the director.

In the makeup of his companies Augustin Daly was always a feminist and essentially an exploiter of what was beginning to be denounced as the "star"; yet others of his household were no less artists and comedians. Mrs. Gilbert and James Lewis, the brothers Holland and a score of others, were perfection itself. In Otis Skinner and John Drew the value of the old stock company training is still manifest for those who have eyes to see.

Art at Daly's was Victorian in the best sense of the word as in the second best. During a brief stay in the company May Irwin had the part of a young housewife who smelled the burning of fish in her drawing room and "exited" to the kitchen. In the rehearsal Miss Irwin gave one sniff, threw up her hands and bolted through the door. The horrified Mr. Daly led her "down centre" and told her to sniff more gently. Then he led her to the white marble Vestal Virgin pillared in one corner and to the Rogers Group that dispensed native humor in another, bidding her to sniff in each place. Then he led her to the register (an antique device well known to archæologists), where he told her to sniff mightily if she must, but not to forget how a gentlewoman quits her drawing room. Miss Irwin sniffed mightily, as the story goes, but not at the register. "If I smelled my dinner burning," said the unterrified modernist to the Victorian genius loci, "do you suppose I'd have to consult the Rogers Group to find out it was in the kitchen?" Art in these latter days may be many things, but it is no longer deliberate, measured and canonical.

In his Shakespearean productions Daly followed the Victorian scenic tradition as unhesitatingly as did Henry Irving and Beerbohm Tree in London. His greatest triumph was "A Midsummer Night's Dream," in the staging of which in 1888 he used to the full the novelty of electric lighting. In a monograph on the several productions of the play on the New York stage, Professor G. C. D. Odell of Columbia gives an admirably detailed record of the production and sets down his own impressions of it in a vein of lyric fondness. In the way of a scenic production it was, indeed, as perfect as it was in the acting. This result was almost certainly due, however, to the fact that the play happens to lend itself to pictorial investiture with a minimum of "cutting" the lines and transposing the scenes to fit the scenery.

When Daly applied the same method to "The Tempest" the result was disaster. Prospero's magic, for a ready belief in which Shakespeare trusted largely to the magic of his lines and his characterizations, became ridiculous when executed by carpenter, mechanician and scene painter. The two passages in which Shakespeare used mechanical effects, Caliban's "rock" and the melting of Prospero's Masque "into thin air" went hopelessly wrong—probably because the Victorians knew less than nothing of the resources and methods of the Elizabethan stage. Added to this, essential passages of the text were cut and whole scenes transposed, so that the force of the narrative was lost and the entire play became unintelligible. After thirteen performances the production gave way to a musical comedy from London.

Within the sphere of his age, however, Daly was an artist of the first order, and his equal has never since appeared. Seldom in any age has a playhouse been devoted more loyally to the spirit of wholesome beauty and the flush, warm splendor of romantic comedy. It is only a little over twenty years since he last faced the applause of an audience. He stood erect and gravely smiling, clad in a black sack coat that showed a streak of dust at the shoulder—doubtless the result of lending a hand to the scene shifters.

Answers to Queries

C. V. N.—P. T. Barnum died April 7, 1891.

Q. R.—Paul Dresser wrote "'Way Down in Old Indiana."

V. Y. K.—Ethel Barrymore starred in "Ours Mrs. McChesney."

V. V. A.—Otto Hauerbach and Rudolph Friml wrote "Katinka."

V. A. S.—The late Bob Fitzsimmons was born in England in 1862.

C. R. A.—Will Cobb and Paul Barnes wrote the song hit "Dolly Grey."

A. R. E.—Harry Holman was the star in the vaudeville playlet, "Adam Kiljoy."

R. C.—James Thornton and Chas. B. Lawler were vaudeville partners at one time.

V. N.—Dockstader's Theatre was at Broadway and Twenty-ninth street, New York City.

C. V. R.—Yes, Victor Kremer, the film man, was once a music publisher, and so was Carl Laemmle.

C. V.—William A. Phelon, the baseball writer, appeared in vaudeville in the sketch "Fair Play." He wrote the sketch and also played in it.

R. D.—Daniel Decatur Emmett, writer of "Dixie" was a northern man born in Mt. Vernon, Ohio, in 1815.

C. R.—Neil Burgess died in New York on February 19, 1910. He played in "The County Fair" for a number of years.

C. R. T.—Martha Morton wrote the play "Her Lord and Master." Herbert Kelcey and Effie Shannon appeared in it.

C. U.—The first theatrical performance of record in America by professional actors was given in New York City in September, 1752.

V. E. S.—John L. Sullivan was far from being a tall pugilist as they are rated these days. He measured exactly 5 feet 10⅛ inches in height.

V. Y. R.—"The Red Widow" was a musical show before it became a Paramount picture. Rennold Wolf and Channing Pollack wrote it.

C. Y.—Edward Clark, the playright, and the vaudeville actor of that name, are one and the same. Clark has not been on the stage for a number of years.

C. V. V.—"The Sultan of Zulu" was first produced in Chicago on March 11, 1902, at the Studebaker Theatre. George Ade wrote the book and A. G. Wathall the music.

V. Y.—The original Juba, whose real name was William Henry Lane, was a colored boy. He was the greatest jig dancer seen up to his time. He died in England. Impossible to say how he compares with present day dancers.

C. E. N.—Conway Tearle is not an Englishman. He was born in New York and went to England at the age of seven. His first stage appearance was made in England, which doubtless has given rise to the belief that he is an English actor.

C. A. R.—"Mme. Butterfly," Puccini's grand opera, was originally produced as a one-act play. David Belasco made the dramatization from a story by John Luther Long. It was first produced on March 5, 1900, at the Herald Square Theatre.

C. Y.—"The Click of the Latch" was published by George M. Klenck and Company, of No. 19 East Fourteenth street, New York. The firm has been out of business for many years. You may be able to get a copy from the Enterprise Music Company of No. 145 West Forty-fifth street.

TWENTY-FIVE YEARS AGO

Laura Biggar was with "A Black Sheep" company.

Ben Teal rehearsed Clara Thropp, Mamie Ryan, Helen Jones, George W. Thompson, Mart Cody, Andy Amann and Little Jess in "A Bowery Girl."

Gustave Frohman assumed the management of the Scheller Theatre, Chicago.

Percy Gaunt was musical director for Joe Hart's "A Goy Old Boy" company.

The Esher sisters appeared at St. Louis, Mo.

Charles Foster died at New York City.

Wm. Slafer was musical director at Hyde & Behman's Theatre, Brooklyn.

"My Dad's the Engineer" was published by Henry J. Wehman.

Mr. and Mrs. Tom McIntosh were with Isham's Octoroons.

The Big Four were with M. B. Leavitt's "Spider and Fly" company.

CARTOON PLAY NEARLY DUE

INDIANAPOLIS, Ind., Aug. 9.—A musical comedy written around Kin Hubbard's cartoon creation "Abe Martin," has been written and will be produced by the Stuart Walker Portmanteau Players within two weeks.

Rialto Rattles

A BARE POSSIBILITY

If "Brevity is the soul of wit," there'll be a lot of very witty chorus girls next season.

HARMONIOUS DISCORDS

We admit that a bad cornet solo is an "awful blow," and that a good one is "tout de suite."

DOLLARS AND SENSE

The Journal carried the information that Babe Ruth knocked another home run, and that Ponzi cleaned up another million or two, and still the World goes on.

ISN'T IT STRANGE THAT

They used to call certain forms of entertainment, "girl acts" and "tabs" and they now call them "Revues," and the "revues" that used to be, are called "Bits and Pieces," "Hits and Bits" and "Scandals,' by the producers, and a variety of things by the public?

WE WONDER

Who stopped "Buzzin' Around"?
What made Hassard Short?
Why was Frank Vincent?
What it was Ben Barnett?
Where did they Mark Monroe?
Which card did George Choos?
Why is Harvey Green?
Where did Harry Walker?
How much did Ed Wynn?
We wonder!

IF

Books keep getting much higher, what will Wallace Reid?

Leading men are any scarcer, who will Bessie Love?

Prohibition continues, what will Tom Mix?

Mary Pickford reigns in films, where will Lucy Snow?

If colored yarn is all they sell, can anyone Pearl White?

HAVE YOU NOTICED

That since prohibition, no one sings "Comin' Through the Rye."

We never hear "On the Old Green River."

"Bill Budweiser's a Friend of Mine."
"Down Where the Wurtzberger Flows."
"With a Stein on the Table."
"Beer, Beer, Glorious Beer."
"We'll Drown It in the Bowl."
"A Little Bit Off the Top for Me."
"Give Me One More Little Drink," and other strong prohibition songs?

MELODY LANE

MUSIC PUBLISHERS ARE SUED AS TRUST

Government Enters Action to Restrain th e Consolidated Music Co. and Others from Fixing Roll Prices

Under the Sherman Anti-Trust law, suit was filed last wek in the Federal District Court against the Consolidated Music Corporation and a number of music publishers. In the complaint the court is asked to enjoin the defendants from fixing prices, making illegal agreements and stifling competition regarding the sale in interstate commerce of music rolls.

The defendants named in the suit are the Consolidated Music Corporation, Irving Berlin, Inc., Leo Feist, Inc., T. B. Harms & Francis, Day & Hunter, Shapiro, Bernstein & Co., Waterson, Berlin & Snyder Co., and M. Witmark & Sons.

According to the complaint, the agreement which the Government seeks to dissolve by means of the suit, provides that the defendant music publishers would contract solely through the Consolidated Music Corporation which they had organized and in that way would be able to fix and maintain uniform prices to be charged piano player roll makers for the right to use the copyrighted compositions, and also to be able to fix the price at which the player rolls should be sold to the public.

The price which the manufacturers were asked to pay the Consolidated Music Corporation for the use of the words of a composition, the complaint alleges, was 10 per cent. of the marked retail selling price of each player roll, or 12 cents, whichever might be the greater. The price to be charged the public for player rolls by dealers to whom the manufacturers sold them, the complaint also alleges, was fixed by the defendants at a minimum of not less than $1 each, and the price to be charged on four of the rolls was fixed at $1.25.

According to the agreement, complained of by the Government, the manufacturers were not to be permitted in their advertisements to give any greater publicity to the composition of competitors of the Consolidated Music Corporation than was given to compositions received by the manufacturers from the defendant corporation.

The cause of action dates back to the formation of the Consolidated Music Corporation several months ago by the six music publishers mentioned in the complaint. They transferred their word roll rights to the corporation and it wrote a letter to the various roll manufacturers acquainting them to the fact and submitting a contract and a number of suggestions in regard to the handling of the business.

A request for the expression of views was made and there the matter rested for a short time. The next matter of record was a notice that a complaint had been filed against the corporation in the Federal Court and subpoenas were then issued.

Following this the corporation sent out a notification to the roll men to the effect that the contract submitted had been withdrawn and that the word roll rights acquired by the Consolidated company has been returned to the publishers that had previously owned them.

This ended the Consolidated company in so far as its operation with the roll men was concerned. Jack Bliss, the manager, resigned and the offices were closed. In so far as can be learned no contract for word roll rights were ever executed and among publishers the matter was supposed to be a closed incident. The notice of the filing of the suit came in the nature of a big surprise.

SAYS ROLLS HURT MUSIC SALES

A well known music buyer, who for various reasons refused to be quoted in an interview stated recently that the big slump in sales of sheet music was directly traceable to the word rolls. He said "It is open to question whether or not the phonograph record hurts sales because when you play a record you can enjoy hearing it but you can't sing it yourself with any degree of satisfaction. The same applies to an ordinary roll for without the words of course you can't sing the song.

The word roll however is an entirely different proposition. You can play it and hear the melody and with the words printed right before your eyes you can sing it as effectively as though you had the published copy in your hand.

Now, there is according to the roll men a great demand for the word rolls and with this demand supplied of what use is a published sheet of music? With the word roll and a player piano you can do the same thing that you can with a published copy and a great deal more besides.

Of course the word roll has cut into the sheet music sales enormously."

CALLAHAN OPERATED UPON

J. Will Callahan, the song writer, has returned to his summer home at Bay View, Mich., after spending several weeks at the Mayo Clinic in Rochester, Minn., where he underwent two operations, one on the upper jaw and an operation on the throat, in an effort to remove the cause of rheumatic iritis, a severe eye trouble which has baffled the efforts of many competent eye specialists and physicians. Upon leaving the Mayos, the surgeon told Mr. Callahan that he believed that the cause of his trouble had been found and removed. Mr. Callahan is the writing partner of Lee S. Roberts and has supplied the lyrics to many well known popular songs, among them being "Smiles."

SONGWRITER ARRESTED

J. Tim Brymm, the orchestra leader and songwriter and director of the orchestra at the Hotel Shelburne, Coney Island was arrested last week and held in $1,500 bail on a charge of having violated section 125 of the National Defenses Act. The alleged offence consisted of Brymm having worn the uniform of a second lieutenant U. S. A. while directing his musicians. Army officers who saw Brymm directing while wearing the uniform with a Sam Brown belt reported the matter to the War Department and the arrest followed.

HARMS HAS RECORD HIT

In the George M. Cohan musical show "Mary" now playing at the Tremont Theatre, Boston, is a song called "Love Nest," which, judging by the way it has started to sell, bids fair to rival the popularity of the famous "Butterfly" issued by the same house several years ago.

The "Mary" show has been seen in only two of the big cities, Philadelphia and Boston, and from the start given the "Love Nest" song in those cities it has started to break sales records the country over.

LEONARD WRITING SONGS

Eddie Leonard, the minstrel, who last season was starred in a musical play by John Cort, is to be seen in a new play this year which will be presented for the first time around the holidays.

In the meantime Leonard is to take a short vaudeville engagement opening early next month. Leonard is spending the summer writing songs for use in his coming play.

HUTCHINSON WRITES HILL SHOW

Edward Hutchinson has composed the music for the new Gus Hill show, "Bringing Up Father at the Seashore."

CHICAGO CLUB WOMAN RAPS POPULAR MUSIC

Mrs. Max Obendorfer, in Speech Before Clubs, Says Much of America's Popular Music is "Unspeakable"

Popular music of the day in America was soundly rapped by Mrs. Max Obendorfer, who in an address before the music conference of the General Federation of Music Clubs, in Des Moines, Ia., recently, described popular music as "unspeakable."

"Ninety per cent of it," she said, "would not be allowed to go through the mails if it were literature."

Mrs. Obendorfer's criticism of American popular music comes a little late, for while in days gone by there might have been some grounds for her statement, the popular music of today both lyrically and musically is on a far higher plane than ever before.

The popular lyric writer, that is, the successful one, long since passed up the line which could be called risque or suggestive and American song lyrics of today are cleaner, brighter and better than those of the songs of any nation. There was a time, especially in comedy numbers, when considerable was sacrificed for the sake of getting a laugh and some of the lyrics were objectionable, but they were few and far between. In scores of cases the suggestiveness of the line did not lay in the words at all but in the manner in which the singer interpreted them. The singing style of many of vaudeville's comedians has been the cause of many complaints against popular song lyrics, but these, it is pleasant to relate, are not only in the big minority but the few remaining ones are fast passing out of sight.

The day of the comedian who has to rely on "smut" either in song or story is about over. His popularity was brief and the writer who, even for the sake of financial returns, will supply him with material are few and far between.

STOCK BRINGS NEW MUSIC

Frederick Stock, conductor of the Chicago Symphony Orchestra since the death of Theodore Thomas in 1905, is now on board the Kaiserin Auguste Victoria and with him are twenty-one new compositions of English, French and Italian composers, besides the seventh symphony of the last Gustav Mahler, which has never previously been played in the United States.

The English composers include Sir Edward Elgar, Eugene Crossens, Frederick Delius and Gustav Holst. The French list is represented by Maurice Leval, Roger Ducasee, Florent Schmitt, Gabriel Favre, Louis Aubert, and the late Claude Debussy, two of whose posthumous works he has acquired.

These musical acquisitions are not for the delectation of Chicago only, since the orchestra is scheduled to play next season in New York, Philadelphia, Boston, Washington, Baltimore, Pittsburg and Milwaukee.

JOE GOODWIN MARRIED

Joe Goodwin, the song writer and professional manager of Shapiro, Bernstein & Co., was married to Mrs. Gertrude Moulten, a vaudeville performer at Greenwich, Conn., on Saturday. The attendants were Miss Marie Burke and James Hanley. Mrs. Moulten was divorced from her first husband. The couple will spend their honeymoon motoring through New England.

EDGAR SELDEN ON VACATION

Edgar Selden, formerly a song writer and music publisher, but now in the motion picture business, is on a two weeks' sea trip in the nature of a vacation.

OPERA MUSICIANS GET RAISE

As a result of the new schedule of pay agreed upon between the Musician's Union and The Metropolitan Opera Company, the cost of furnishing music at rehearsals and at performances, wil be increased about $70,000 for the season.

The new scale calls for $88 and $2 for rehearsals, which will bring the pay of each musician up to $100 weekly. The Metropolitan employs 100 steady musicians and several extras during the season.

CAPITOL DROPS CHORUS

The Capitol Theatre made another change in its amusement policy when it did away with its large chorus last Saturday night. The chorus, engaged for the opera program last Winter, was retained as one of the musical features when Sam Rothapfel took over the stage at that house early this Summer. The musical features will, hereafter, be rendered by the orchestra and soloists only.

CHANGING SHELBOURNE SHOW

Jean Bedini's Revue at the Shelbourne Hotel, Coney Island, has undergone several changes in the cast. Roscoe Ails and his Picks have been added, as have The White Way Trio and The Duprees. Tim Brymn and his band remain, as does Julia Kelety, the Four Jansleys, Pam Lawrence, the Stewart Sisters, Verna Haworth and Belda Denyes.

HARRIS TO SELECT THE QUEEN

Chas. K. Harris has been selected as the judge of a big beauty contest for queen of the coming Elks' Carnival in Milwaukee, Wis. In addition to being awarded a big cash prize, the winner is to have an opportunity of appearing in motion pictures and if she screens satisfactorily is to be offered a contract.

H. O. H. HAS NEW LEADER

The Harlem Opera House has a new orchestra leader in the person of Tony Brilio, who has replaced Ben Scwartz, at this house for three years.

Brilio has been a relief man for the Keith people for some time and has directed at the Royal and in Jersey City.

FEIST RELEASES NEW "BLUES"

Leo Feist, Inc., has recently released "I've Got the Sweetheart Blues," a new novelty song by Al. Wilson and Irving Bibo. The number has started out in a particularly gratifying manner.

"SCANDAL" TENOR WRITES SONGS

Lloyd Garrett, the tenor with George White's "Scandals of 1920," is a composer and lyricist and is the author of fifteen songs which have been published.

REGAN MAKING RECORDS

Jay M. Regan, the tenor of the William Rock "Silks and Satins" revue, has signed to make a number of phonograph records for the Edison Company.

ROSELAND GIVING VAUDE SHOW

The Roseland Dance Palace, at Broadway and 51st street, is giving a vaudeville show every week on Thursday night, booked by Lillian Bradley.

LAMBERT WITH B. D. NICE

Ernest A. Lambert, for the past year with Jos. W. Stern & Co., has joined the professional staff of B. D. Nice & Co.

ARCHIE LLOYD ON VACATION

Archie Lloyd, manager of the New Orleans office of Leo Feist, Inc., is spending a two weeks' vacation in New York.

KORTLANDER PLACES "THRILL"

"The Thrill," a new ox-trot novelty by Max Kortlander, has been placed with Chas. K. Harris.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Pages 28 and 34)

Mabel Norton is ill at the St. Frances Hospital.

Charles Cherry will star alone in "Scandal" next season.

Buster West will spend his vacation at Buzzard Bay, Mass.

Naida Norrine opened at the Davis, Pittsburgh, last week.

Dorothy Irving has been engaged for Gus Edwards' new revue.

Van and **Schenck** will join the Ziegfield Midnight Frolic this week.

Eddie Wakefield has signed for Joe Weber's "Little Blue Devil."

Annie Hart's brother, **Willie,** died at his home in Brooklyn last week.

Virginia Cronin has been engaged for the Sumerville Stock Company.

Edgar Mason and **Harry Bannister** have been booked for "The Thrust."

Frank Masters and **Phil Gordon** have been added to the **Billie Shaw** act.

Josephine Sabel has signed up with "Bringing Up Father" for next season.

Wayne Scott and **Nate Sudnow** are recent bookings for Shanley's, Yonkers.

Jack Kennedy opens at Detroit August 30, with a route of thirty weeks to follow.

Maggie Claire broke her arm last week, delaying the opening of her act six weeks.

Al Grossman is now associated with the Ray Leason office where he will book acts.

Sydney Claire returned last week from a three weeks' vacation trip to the mountains.

McEvoy and **Wilson** opened on the Pan time at the Hippodrome, Chicago, last week.

Ernest Lawford returned to New York last week, after a summer spent in England.

Raymond and **Wilbert** open September 6 at Hamilton, Ontario, with a route to follow.

Al Darling has returned from his vacation and is back as manager of the Royal.

Dell Burke and Company open in a new act this week, entitled "Overalls and Calico."

Ray Miller has been booked to play at the Green Mill in Chicago by Ernie Young.

Francis Donegan opens with the "Listen Lester" Company at Indianapolis, Labor Day.

Olive Stewart has just returned from England after spending six months there with her folks.

June Walker will appear in "Scandal" next season in the role created by **Francine Larrimore.**

"Padrini's Baboons" are playing Syracuse, New York, this week, booked for a season's work.

Dave Seed, an eccentric dancer, **has** been engaged for **George Le Maire's** "Broadway Brevities of 1920."

Eddie Acton has accepted a permanent position at the Glen Cove Theatre, Glen Cove, Long Island.

Al Roberts and **Florence Morrison** have been engaged for the Nora Bayes show, "Her Family Tree."

The Fillis Family has been booked for the remainder of the season at Luna Park by the Jaeckel office.

The **Dancing Dorans** have a route of 26 weeks, opening in Detroit, August 16, booked by Pete Mack.

Marjorie Hast, daughter of **Walter Hast,** the manager, is to be starred by him in a new comedy.

Mike Goldreyer, formerly an assistant in the **A. H. Woods** offices, is about to produce a play of his own.

Florette and **Perez** and **Marguerite** have been booked for tours of the Loew time by **Abe Feinberg.**

Frank Callan and **Tom Kenyon** have been routed forty-five weeks over the Loew Circuit by **Abe Feinberg.**

Nodie Maney has returned to her desk in the **Wagenhalls** and **Kemper** office, after two weeks' vacation.

Grace White has quit rehearsing in "Broadway Brevities" and has been booked for "Maid to Love."

Melba Pierre has signed with Arthur Hammerstein's "Always You," which starts to rehearse this week.

Harry Masters, of Masters and Kraft, and **Grace Joline,** formerly of the Four Chicks, have doubled for life.

Willie Smith, after having played 115 weeks on the Loew time, has been given a route of forty weeks more.

Max Burkhardt and **"Pinkie" Williams** are rehearsing a new act to open in the near future around New York.

Frances Schultz has returned to the **Joe Franklin** office, after spending a vacation at Brantby, in the Adirondacks.

The **La Mont Trio** is preparing a new novelty act and will break it in in Cuba, for which they sail October 11.

Hazel Harrington and Company have been booked for a route by Pete Mack and open at Newark, October 4.

Marguerite DeVon has been engaged by **George Gatts** to do the principal role in "Polly and Her Pals" on tour.

Nick "Slimbles" Bruckner, formerly with Frisco, is rehearsing with Moran and Mack in a new act for vaudeville.

Gene Masters, brother to **Harry Masters,** of Masters and Kraft, will go with new Billie Shaw act next season.

Hazel Harrington and company start their season at Newark October 4 and will play Keith time next season.

Tom Brown arrived in town from Chicago last week and started to rehearse "Dixie Brown and Her Jazz Band."

Joe Santley and **Ivy Sawyer,** with their baby, Joseph, Jr., returned on the Adriatic last week from a trip to London.

Belle Baker did not appear at Morrison's as scheduled week of August 2, due to illness. The **Four Mortons** replaced her.

Vardon and **Perry** open in September at the Royal with a twenty weeks' route to follow, booked by William Lykens.

Margaret Severn, both a ballet and bare-foot dancer, will have a part in the new Greenwich Village Follies of 1920.

Helen Mann, who played in the "Monte Cristo" Company last season, is taking a vacation at her home in Roxbury, Mass.

George E. Mack has been engaged for "Blue Bonnet," the new Scarborough comedy which the Shuberts will produce.

Hazel Rocco left last week for Elkhart, Indiana, to take charge of the Rocco shows during the sickness of **Fred Rocco.**

Lillian Bradley, energetic woman agent, has been busily engaged placing people and has made many important engagements.

Harte and Company are shortly to appear in a new act, entitled "The Whirlwind," with special music by Tom Cornell.

Joe Milton is back in the United States, after eight years spent in England, and is to appear in motion pictures here.

Fred La Rine is recovering from a recent attack of blood poisoning which necessitated his going to Roosevelt hospital.

Evelyn Payton is rehearsing a new double with **Charles Andrews,** who has been in burlesque for the past two seasons.

Helen Berkley re-appeared in the dancing octette in "Honey Girl" last week, after an absence of two weeks, due to illness.

"Bunkie" Fitzgerald, who formerly did a specialty dance with **Norton** and **Lee,** will be seen in a new dancing act next season.

Hugo Hertz, resident manager of the Orpheum at San Francisco, is to marry **Mrs. Elinore Daughiny,** formerly of Eureka.

Louise Homer, operatic star, has resold 3 and 5 East Eighty-fourth street. She acquired the property last April from Harry Aronsen.

The **Saxy Holsworthy Band,** which lately appeared with **Roscoe Ails** in vaudeville, is now playing at Parkway Palace, Brooklyn.

Cy Tucker, formerly with Al Woods' "Business Before Pleasure," opened in "Dr. Joy's Sanitarium," at Plainfield, N. J., this week.

Allyn Gillyn, Charlie Dingle and **Gretchen Scherman** have been engaged by George Gatts to support **Walter Scanlan** in "Hearts of Erin."

Emil O. Bondeson, doorman at the Curran Theatre, San Francisco, has been promoted, and is now assisting **Barnett Franklin,** publicity director.

Elsie Harvey and **George Stifter,** formerly of "Oh What a Girl" company will do a new act in vaudeville under the direction of Jerry Fitzgerald.

Margaret Lawrence will return to New York soon to begin rehearsing in Roi Cooper Megrue's new play, which the Selwyns will produce in October.

Donald Roberts, last seen in **Will Morrissey's** "Buzzin' Around," is to do an act with his wife, **Hazel Boyne. Miss Boyne** split last week with **Loring Smith.**

James K. Hackett arrived from England last week, but will go abroad again shortly to act "The Rise of Silas Lapham," "MacBeth," and other plays.

Florence Gerard, Louis Frohoff and **Clarence Rockefeller** have been engaged by William A. Brady for "Immodest Violet," a new play by David Carb.

Gordon and **Ford** close their season at Atlantic City next week, and will be featured next season in "The Vamp Ship," produced by **Conrad, Sherman** and **Marks.**

Vincent Coleman, who left the cast of "Self Defence" at Atlantic City, will again resume the leading role in that piece when it opens in Chicago on August 30.

Norman Trevor will play the leading male role in "Enter Madam," in which **Brock Pemberton** will present **Gilda Varesi** at the Garrick Theatre on August 16.

Frank Manning, actor, lost his father, Leopold, last week. The elder Manning was eighty-four years of age and died of the diseases of old age. He was buried on Sunday.

Mona Thomas, who has changed her name from **Mona Burns,** has been engaged by **Lee Shubert** to play opposite **Ernest Truex** in the new Scarborough comedy, "Blue Bonnet."

Dori McBoyle opens in a new act, entitled "Sixty Forty," shortly with a cast of eleven people. **Jack Loeb** wrote the lyrics and **Arthur Gutman** is responsible for the music.

Juanita Fletcher, Marjorie Gateson and **Frederick Raymond, Jr.,** have been added to the cast of "Little Miss Charity," to be produced by **Richard G. Herndon** at the Belmont Theatre August 30.

Elsie Harvey and **George Stifter,** formerly with "Oh, What a Girl!" company, opened in a new double act in vaudeville this week on the Keith time under the direction of **Jerry Hitchcock.**

Zeke Epstein, formerly owner of "Eddie Stone's Jazz Band," which appeared with **Elsie Mayne** in vaudeville, has retired from the stage and is now engaged in the paper business at Danville, Illinois.

Paul, the American Magician, through his representative, **J. W. Berry,** has engaged the sister team of Blanche and La Blanche, and Lorraine. The show will open the first week in October at Baltimore.

Boyd Marshall, Sydney Greenstreet, Beatrice Constance, Victoria Kaye, Josephine Adair, Arthur Uttry and **Mack Kennedy** will appear in the new musical play in which **Henry W. Savage** will present **Mitzi.**

Eddie Ross, who has been playing the Keith time in the South and Middle West, opened in Newark last week, and is booked solid till March 1, when he takes a vacation in Florida. He opens at the Palace March 20.

Isabel McMinn, after a fifty-week engagement as leading woman for the Urban Stock Company, which toured Panama, the West Indies, South America and the Maine coast resorts, has gone to her home in Fairfield, Conn., for a vacation.

Al Lichter and **Sam Kunn,** formerly manager of Loew's Avenue B Theatre, have entered into partnership to take local motion pictures in a number of towns in New York and later project them in the theatres of the towns in which they were taken.

Laura Pierpont, in "The Guiding Star," written by **Edgar Allan Wolff** and produced by **Taylor Granville,** opened on the Keith time this week at Washington, following which she goes to Philadelphia and then comes into New York. Forty-two weeks have been routed solid, all east of Chicago.

Savoy and **Brenna, Sylvia Clark, Margaret Severn, Mona Celeste, Venita Gould, Alice Hamilton, James Clemons, Howard Marsh, Bankhoff** and **Phoebe, Myers** and **Hanford, Mary Lewis, Frank Crummitt, Janet Stone, Margaret Davis, Agnes Brady, Helen Lee Worthing, Lou Gorey, Florence Brown, Olive Brower, Anna May Clift, Alden Gay, Eugene Fosdick, Edward Graham, Morris Quinlivan, Hap Hadley** and **Allen Joslyn** have been engaged for the new Greenwich Village Follies.

(*Continued on page* 28)

DRAMATIC and MUSICAL

BRAMHALL HAS THREE EXCEPTIONALLY INTERESTING PLAYS

"HONEST LODGINGS," a one-act comedy by Ralph Cullian; "RIDERS TO THE SEA," a one-act drama by J. M. Sygne, and "WORKHOUSE WARD," a one-act farce by Lady Augusta Gregory. Presented by the Celtic Players, at the Bramhall Theatre, Wednesday evening, August 4, 1920.

CASTS

"Honest Lodgings"

Mrs. Liddy.....Bina Flynn
Katie Liddy.....Eileen Curran
Joe Barry.....Paul Hayes
Paddy Daly.....Dysart O'Dea
Doctor Skerritt.....Henry O'Neill
Louigi Consinairi..Peter McGettrick
Corcos Fagin.....F. S. Merlin
Ted Tobin.....Clement O'Loghlen

"Riders to the Sea"

Maurya.....Eileen Curran
Bartley.....Paul Hayes
Cathleen.....Bina Flynn
Nora.....Lillian Jago

"Workhouse Ward"

Mike McInerny.....Henry O'Neill
Michael Miskell.....Paul Hayes
Honor Donahue.....Lillian Jago

The undeniable wit of the Irish, as well as the Emerald Isle's rich stock of folklore, has found its way to the theatre in the three one-act plays programed as the third bill of the season at the Bramhall Playhouse, where the insurgent wing of the Celtic Players holds forth and continues to flourish.

This little group of players, with their anti-commercial ideas and their avowed allegiance to "art for art's sake" are doing a worth while work. They are attracting the attention of the general public and the theatrical world, as well. The overly critical eye, of course, could find flaws in Wednesday's premiere. Now and then there was a muffing of lines, or a tendency to either overplay or underestimate the values of certain parts. And then there were times when faulty staging was in evidence. But the performance, as a whole, was a good one and the various plays decidedly interesting and diverting.

As a prologue to the evening's entertainment, Eileen Curran made her appearance in the garb of an Irish peasant and indulged in several Gaelic ballads, all of which was, obviously, a part of a scheme to create a proper atmosphere for the plays to follow. Perhaps there were those present who were of the opinion that Miss Curran should confine herself to histrionic interpretation and leave vocalizing alone, but, to use the language of the up-town theatrical commercialist, she put her several songs over to good effect.

"Honest Lodgings" was the first piece. It is concocted of countless humorous moments and possesses just the needed touch of pathos to make it a well-rounded farce.

The story takes place in the lodging house of the Widow Liddy, in the County Clare. It is the eve of a fair and her lodgings are crammed to capacity. Her guests, including a cattle drover, a cobbler, a trick in the loop man, a bunion doctor, an Italian who keeps a dancing bear and a ballad singer, afford some interesting character studies.

Of course, the widow has a young and charming daughter, who is smitten on the singer of ballads, a rather fly young chap. To make things interesting Paddy, the cobbler, has also fallen for the charms of the lass. But he lacks the suave charm of the ballad singer and hies himself away, taking his aching heart with him.

The outstanding performance was that of Dysart O'Dea, as Paddy, who made the character appealingly human. Eileen Curran was good as Katie, the fickle lass. She committed, however, an almost unforgivable error when, on making an entry at the point where all others on the stage had their interest centered about the Italian's bear, she never as much as noticed it.

Henry O'Neill was interesting in the character study of the bunion doctor, but rushed his lines just a trifle too fast. Francis S. Merlin was the "trick of the loop" man, playing the part excellently. Bina Flynn was good as the Widow Liddy. Paul Hayes, Peter McGettrick and Clement O'Loghlen, also contributed some clever bits of acting.

"Riders to the Sea," next offered, is a dramatic playlet in which the quaint superstitions of the Irish fisher-folk are depicted. The pall of gloom which hangs over the play is made apparent with the knowledge that Maurya, the old mother, has given all her sons to sea, the body of the last and the seventh being brought home to the grief-stricken mother ere the final curtain.

Whatever errors Eileen Curran made in the preceding sketch are wiped out by her splendid portrayal of Maurya. Bina Flynn and Lillian Jago, as her daughters, contributed some interesting bits, while Paul Hayes, as the unlucky son, played the part with a marked understanding for its histrionic values.

"The Workhouse Ward" closed the bill. It is a comedy of comedies. Lady Augusta Gregory, its author, has constructed a farce in which every line is a laugh and every laugh a hearty one. The story concerns two paupers, lifelong friendly enemies, who refuse to be separated for fear that they could not keep up their perpetual quarrel.

Henry O'Neill and Paul Hayes are the paupers who afford so many laughs. Lillian Jago is the rich relative of one who attempts to remove him from the workhouse, but fails. All are exceptionally good in their parts.

"AMERICANS IN FRANCE" EXPOUNDING THEORY PROVES TIRESOME

"THE AMERICANS IN FRANCE"—A comedy in three acts by Eugene Brieux. Presented by Leo Ditrichstein and the Shuberts, at the Comedy Theatre, Tuesday evening, August 2, 1920.

CAST

Henriette Charvet....Blanche Yurka
Appolonie.....Jeffrys Lewis
Henri Charvet.....Franklin George
Captain Smith.....Wayne Arey
Etienne Bonain.....Richard Dupont
M. Charvet.....Frank Kingdon
M. Ringueau....L'Estrange Millman
Marie Bonain.....Madeleine Durand
M. Remoniter.....William Bain
Nellie Brown.....Harriet Duke
Pierre Bonain.....Goldwyn Patton

Ever a propagandist, Eugene Brieux has come forward with "The Americans in France," a play entirely new to the American stage but which has enjoyed a more or less popular run in Paris during the past year.

In this particular play, Brieux dwells upon our own differences from the French and the necessity of bringing about a better understanding between the two nations. He studies both this and his native country against a background of social, rather than political, relations, the result of which is to be seen at the Comedy Theatre in a more or less uninteresting play.

Mustering his forces, Brieux has them pass in review; the French devotion to the past and dislike of change, the French laws of inheritance and the customs of the dot and marriage. Then there is the invasion of the Americans, with their broad views on life that seem to seek to dispel every French tradition. A sorry state of affairs is created, but one which delighted the critical soul of the author. He has his characters sit down and talk it over and then talk it all over again. But it is poor material to be witnessed on a Broadway stage. "The Americans in France" is just about 3,000 miles out of place.

"SCRAMBLED WIVES" IS A FARCE THAT BUBBLES WITH FUN

"SCRAMBLED WIVES."—A farce in three acts by Adelaide Mathews and Martha M. Stanley. Presented by Adolph Klauber, at the Fulton Theatre, Thursday evening, August 5, 1920.

CAST

Beatrice Harlow....Marie Chambers
Dicky Van Arsdale.....
.....James Lounsbery
Martin.....William Lennox
Margaret Halsey..Margaret Hutchins
Connie Chiverick.....Elise Bartlett
John Chiverick.....Roland Young
Larry McLeod.....Glenn Anders
Benjamin Halsey.....Louis Albion
Bessie Carlton.....Betty Barnicoat
Lucille Smith.....Juliette Day

Way back in the dim ages of the past, when Rome was in all its glory, historians tell us that the divorce came into vogue. About six months after this momentous event, some Roman playwright hied himself to his scriptorium, tossed off his toga and, seated in his B. V. D.'s, wrote the first play in which a divorced couple are re-united, to their mutual embarrassment.

A hand-me-down of this self-same Roman play, garnished with twentieth century ideas, made its appearance last week at the Fulton Theatre, and, despite its antiquity, turned out to be a highly amusing farce.

"Scrambled Wives" looks like another success for Adelaide Matthews and Martha S. Stanley. Last year, this team of previously unheard of playwrights made their bow to the theatrical world with "Nighty-Night." From all appearances, they have both drunk deep of the font of humor. They also know a thing or two about concocting diverting situations in which the comedy is always sparkling. There is not a dull moment in this, their latest contribution to the Broadway stage.

The Thousand Islands is just the proper location for such a farce to be unfolded. Johnnie Chiverick and his wife have been invited there on a house party. Johnnie is rather a likable, inobtrusive young chap, and is very much in love with his wife, who, by the way, is number two. From all appearance she is rather fond of her Johnnie, but oh, so jealous of him.

Now, most anything may happen in the Thousand Islands. And things happened fast and quick for Johnnie.

Poor John! Just imagine it. While on this house party with wifie number two, who is so jealous, lo and behold, wifie number one pops up. John was considerably perturbed, but, then, who wouldn't have been? Through three whole acts he labored manfully to keep his former wife's presence from the knowledge of his current mate and he succeeded. But you could have sworn he wouldn't on more than one occasion. Johnnie was some clever boy, for every one will agree that it takes about all the cleverness there is in a man, and then some, to fool a woman.

If one should ask us what we considered the outstanding feature of the whole performance, we would say Roland Young. The part of the perplexed husband was either written for him or he was made for it. It is hard to tell which, so well does it fit him. He is, perhaps in this piece, the most delightfully droll comedian on the stage today.

Juliette Day, a charmingly piquant lady who has fallen heir to all the little mannerisms of the sprightly Madge Kennedy, sparkled as wifie number one. Further assistance was given in good measure by the decorative Elise Bartlett, as an adhesive ingenue in the role of wifie number two and a comely newcomer named Margaret Hutchins.

"THE CHARM SCHOOL," SUMMER-WEIGHT PLAY, IS VERY ENTERTAINING

"THE CHARM SCHOOL." A comedy in three acts and four scenes, by Alice Duer Miller and Robert Milton. Presented by Robert Milton, at the Bijou Theatre, Monday evening, August 2, 1920.

CAST.

Austin Bevans.....Sam Hardy
David MacKenzie.....Ivan Simpson
George Boyd.....James Gleason
Jim Simpkins.....Nell Martin
Tim Simpkins.....Morgan Farley
Homer Johns.....Rapley Holmes
Elsie Benedotti.....Marie Caroll
Miss Hays.....Margaret Dale
Miss Curtis.....Minnie Dupree
Sally Boyd.....Blyth Daly
Muriel Doughty....Florence McGuire
Ethel Spelvin.....Carolyn Arnold
Alix Mercier.....Theodora Larocque
Lillian Stafford..Frances McLaughlin
Madge Kent.....Mary Mead
Charlotte Gray.....Camilla Lyon
Dotsie.....Constance McLaughlin

Wow! Just think of inheriting a young ladies' boarding school; to wake up some fine morning and find yourself in possession of such a place. It makes the Mohammedan idea of heaven look like a pipe dream.

Well, that's what happened to Austin Bevans in "The Charm School."

This play owes its origin to the story by the same name which appeared in the *Saturday Evening Post* some six or more months ago. As a magazine story, it was a winner, and now, as the season's latest farce, it proves to be all the more diverting. To top this off, the authors have concocted an entirely new genus of comedy which may come to be known as the "flapper" school. Undoubtedly we owe the "flapper" type of farce to the bed-room comedy. It has all the ear-marks of being an outgrowth or, rather, an expansion of that popular brand of stage-craft.

To return to our hero, the lucky dog, his aunt was so gracious as to die and leave him a treasure of unknown worth, the Fairview School for young ladies. Austin Bevans, before assuming the responsibilities, as heir, had been an automobile salesman, who are always lucky. As a flivver vender, he distinguished himself over his brother salesmen by his seemingly unlimited supply of original ideas. As principal of the Fairview School he allowed these ideas to circulate unstemmed.

He believed the entire system of modern education to be all wrong. It was just a protective conspiracy on the part of elders to fend off the rising generation. School days, he held, are futilely prolonged just to keep the young from claiming too soon the comfortable seats of the mighty. Girls, in particular, he expounded, were thus lured to a consideration of vain Latin and empty mathematics when, for their business in life, all they need to learn is charm.

With this idea in mind, he takes over the school. Overnight it becomes famous. Needless to say, all the dear young "flappers" fall in love with him. But he proves disappointing and turns out to be just a conventional man who has overlooked a great opportunity, for he falls in love with just one girl. Of course, there are countless complications, after which all ends happily.

There is a "wee bit of music," as the program puts it, by Jerry Kern, which Marie Carroll carols now and then during the three acts and four scenes. Then there is some rather good acting by the big cast.

Sam Hardy is the lucky dog who has his day as principal of Fairview. Miss Carroll is the most serious of the "flappers," and the one with whom our hero falls in love. Some other clever bits are offered by Margaret Dale, James Gleason, Neil Martin and Morgan Farley.

VAUDEVILLE

JARVIS AND BOYLE

Theatre—*Proctor's 58th St.*
Style—*Song and Dance.*
Time—*Fifteen minutes.*
Setting—*One.*

Jarvis and Boyle have a neat song and dance turn which deserved a better spot than it held at this house, where it was on second. A man and a girl comprise the act, the girl being pretty and well built. Her partner takes off a nut comedian and got away to a number of laughs, although some of his stunts are anything but original.

They go into a song upon their entrance, and, as both have fair voices, they received quite a hand. The song is followed by some chatter and burlesque actions on the part of the male. When he insists on getting a poem off his chest, the girl exits and he continues the daffydil stuff. When his partner re-enters she has changed from a pink dress to a becoming white evening gown. She then sings "So Long Oo-Long," in the chorus of which she is joined by her partner, who has also changed from street to evening clothes.

They then go into a dance, which is followed by some more comedy, most of which got over to rounds of laughter. They close with a catchy little number which won them one of the best hands on the bill. All in all, they have a fairly good act. J. Mc.

HALLIGAN AND O'ROURKE

Theatre—*Jefferson.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*One, plain.*

These two boys offer a singing act that should prove an acceptable turn for the better small time and, undoubtedly, will eventually develop into a three act on the better time. Not that their voices are exceptionally wonderful or trained, or the like. Their voices are typical of their names, and, naturally, pleasing. It is not their voices, but the blending of them that counts.

The work, as can be surmised, consists of the rendition of a number of ballads and comedy numbers that are making a bid for popularity. Of course there is some clowning on the part of the boys. This, however, showed poor judgment and should be eliminated, as it is far from funny. Possibly they could get some good material somewhere, which would help much. They close with some pretty harmony, utilizing a "mother" song as the vehicle, and, when seen, scored very heavily. Time and work will combine to round this team out into a very pleasing singing turn, as the voices, personality and choice of songs are all theirs. It remains for them but to prove their value. S. K.

CHRISTY & BROWN

Theatre—*Jefferson.*
Style—*Singing, dancing.*
Time—*Fourteen minutes.*
Setting—*Full.*

This team opens with an introductory song, during the course of which the girl, pretty and winsome, dances while the man is singing. At the conclusion of this number, she exits and he proceeds to demonstrate marked ability as a dance imitator. His impressions of George White, Pat Rooney and other well known male dance stars, were striking, and his execution of their specialty steps rather good.

Following this number, the girl offered a solo which was very neatly done and earned a good hand. This number is being done in overalls and she is joined later by the man, likewise attired, the act closing with a "Down on the Farm," number, gracefully executed and showing judgment as to arrangement on the part of the one who put the act together. This team, from the West, should find a welcome here, as it has all the appearances of a clean cut, pleasing turn. S. K.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12 and on 21)

ANNA MELTZER

Theatre—*Loew's Palace.*
Style—*Song cycle.*
Time—*Seventeen minutes.*
Setting—*One, plain.*

Anna Meltzer is well known and loved among patrons of the Yiddish theatres of New York. Her reddish hair and voice have earned her a high place on left the Yiddish stage and still thought them to the vaudeville stage for a brief stay. For the most part, her offering is very clever, there being only one bit that showed poor taste. That was in a little speech in which she thanked the audience and told it that she has just left the Yiddish stage and still thought she had made a mistake. It was a bad break and should not have been made.

Now for the act. Miss Meltzer has a very cleverly written cycle of song depicting her love affairs with various types of men and giving her impressions of how they made love to her. Her introductory number, in which she tells her name, what she intends to do, who wrote her act and so on, is very clever and served its purpose most admirably.

At the conclusion of this, she offers a song advising girls never to get married, saying you never can depend upon the men. In this she is depreciating her husband, when the phone rings and her pianist informs her her husband has been killed. She then begins to get hysterical and wants to faint, but can't, as she has no chair nor glass of water, and no one can faint without those. She continues to bewail the loss of her beloved, telling how much she loved him and how good he was. In the midst of this eulogy, comes word that it was another man, not her husband, who was killed, whereupon she is disappointed and, turning to the audience, remarks "girls, you never can depend upon a man."

For an encore, Miss Meltzer sings a gem from the Yiddish, a lullaby as well known as "Swanee River," entitled "Rozhinkas and Mandlin." Miss Meltzer will be an unqualified success among audiences that know her work on the Yiddish stage, and vaudeville will take kindly to her, as long as she wants to stay. S. K.

ECTOR AND DENA

Theatre—*Proctor's 23rd St.*
Style—*Singing and talking.*
Time—*Ten minutes.*
Setting—*One.*

A half Italian, half English, argument, is started off-stage, and is continued until after the two, man and woman, make their appearance, both made up as Italians. Seated on a bench, the girl, in good voice, sings an Irish number and the man puts over "That's An Irish Lullaby," which Olcott made famous. Just why Irish songs are selected for the "Wop" make-up is a question.

Some laughs were obtained from subsequent dialogue and the reading and answering of questions relative to becoming an American citizen.

For a finale, the "Tales of Hoffman" was played on a steel guitar, with the girl at the piano, and this segued into a march number of the popular variety, which only got over fairly.

The finish is the weakest part of the act and lacks the punch necessary to put it over strong. With the finale fixed, it would make a very acceptable turn for the better small time houses, where it could hold down a spot. H. W. M.

REILLY, FEENEY & REILLY

Theatre—*Jefferson.*
Style—*Trio.*
Time—*Seventeen minutes.*
Setting—*One, plain.*

These three boys have an act that will appeal to an audience, for audiences like the kind of material they are serving.

The turn consists of a series of trio numbers, solos and doubles, which could stand revision to a great extent. The yodeling number was about the best in the act. That and the farmer number are the only two that have not been done to death by singing acts. They would do well to secure several new numbers, the ones they are doing now being much overdone. Their harmonizing, a la barbershop, is sure fire, and their manner of working will make a hit most places. If they get a few new numbers they will be all right. S. K.

LATEST RIVAL FOR ANN PENNINGTON'S POPULARITY

LUCILLE WHITE

The Most Perfect Dancer the Pacific Coast has Produced—with a perfect repertoire of 26 totally different Dances.
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ARTHUR AND LEAH BELL

Theatre—*Proctor's 58th St.*
Style—*Ventriloquial.*
Time—*Fifteen minutes.*
Setting—*One.*

Arthur and Leah Bell present a ventriloquial turn that differs from most offerings of this kind in that both members of the team are able to throw their voices, the man with slightly better effect than his partner.

Upon their entrance the girl starts to sing, in which she is interrupted by the effervescence and chattering of a dummy which her partner carries. She breaks off in her song and exits, whereupon there follows a dialogue between the man and his little friend. The latter insists upon singing and, forthwith, renders a ditty which concerns different patrons he sees out front. This led to a number of hearty laughs and was taken in good spirit by those at whom the fun was poked.

Arthur Bell then announces that the girl will show her powers as a ventriloquist, by carrying the dummy around the lower part of the house. A song served as the medium for displaying her voice throwing ability and, at its conclusion, she won a good hand. In natural voice, she then renders another number, which she follows with some high kicking. J. Mc.

KIRBY AND CLARK

Theatre—*Proctor's 125th St.*
Style—*Singing and Dancing.*
Time—*Fifteen minutes.*
Setting—*In one.*

Kirby and Clark, due to their difference in height and size, are worth a laugh before they start their comedy. And they play up this fact with great effect.

The man of the duo is a tall, rangy chap, who enters before a drop in one. Almost immediately there follows a half pint portion of femininity who sidles up to him. They indulge in some chatter, after which she exits and he goes into a song. He has a good voice, which was well appreciated. When she re-enters, he questions her as to her ability as a vaudeville actress and she replies that she is a good dancer. She then exhibits her ability to step. From this bit, the team derived a number of laughs, due, especially, to the eccentric manner in which she brings the dance to a close.

The pair then follow this up with some more dialogue, after which the girl brings on an accordion, which she plays while her partner sings a popular number. The act was well worth the good round of applause it received. It has pep and runs smoothly. J. Mc.

CORADINI'S ANIMALS

Theatre—*Proctor's 125th St.*
Style—*Animal.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

At the rise of the curtain eight dogs are shown in a semi-circle around a beautiful looking horse posed on his hind legs. Coradini, in evening clothes, then makes his entrance and starts to put his canine and equine actors through their paces.

As the first trick, the horse rests on his forelegs, while the dog-actors seem to derive a great deal of enjoyment out of running up and down his back. There then appears a monkey, the various stunts of which were a source of amusement to the audience.

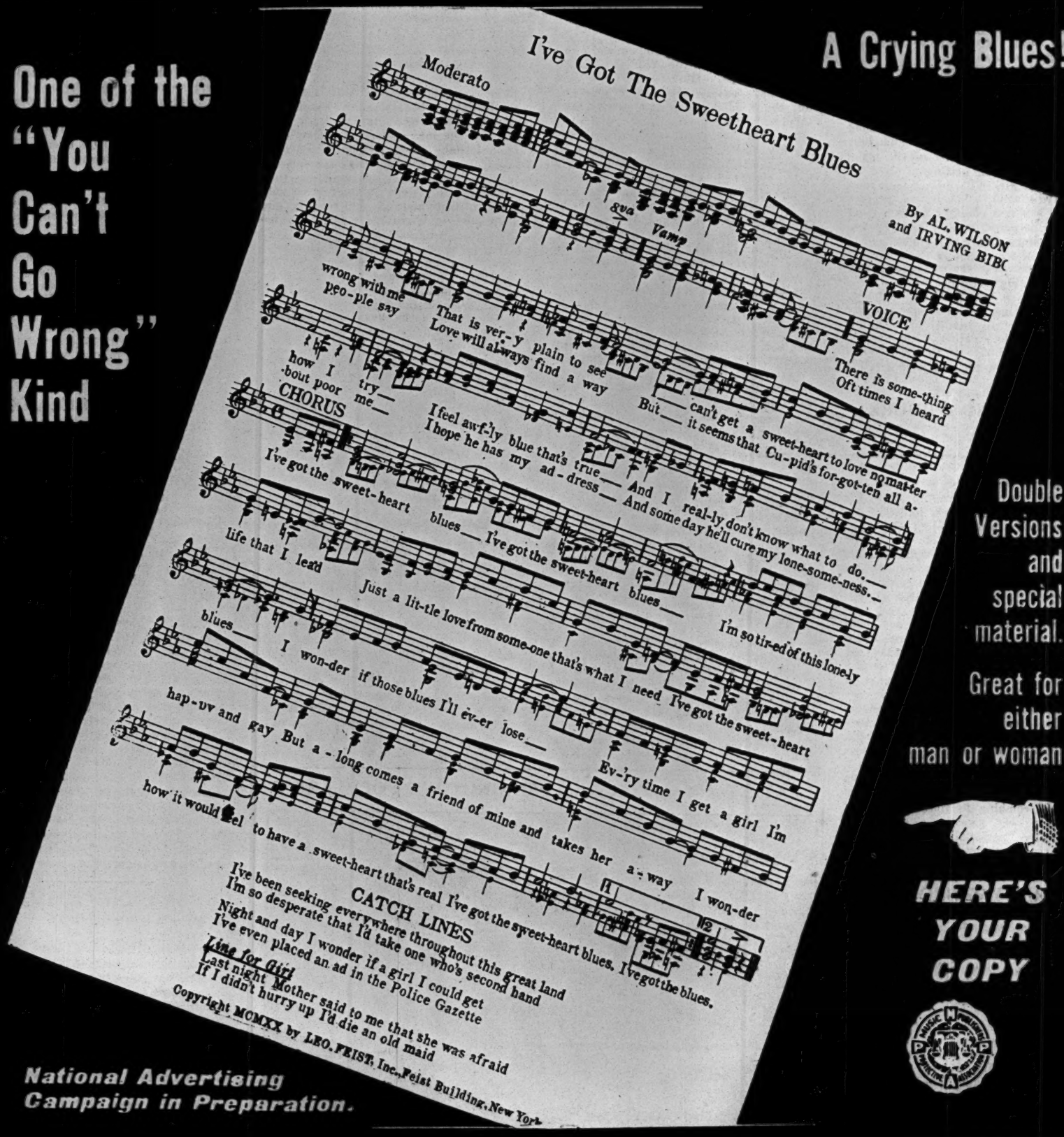
Four of the dogs then haul a miniature carriage about the stage, while the remaining four run in opposite directions. The monkey watches for a moment and then, nonchalantly, jumps into a carriage, in which he is driven around stage. Not satisfied with this, he later mounts to the back of the horse and rides bare-back. J. Mc.

REMEMBER

In our previous ad. we told you about this wonderful song. Try it over and see if you don't agree with us in our belief that it's another "GEE! I WISH I HAD A GIRL"

One of the "You Can't Go Wrong" Kind

A Crying Blues!


I've Got The Sweetheart Blues
Moderato
By AL. WILSON and IRVING BIBO
Vamp
VOICE
wrong with me
peo-ple say
That is ver-y plain to see
Love will always find a way
There is some-thing
Oft times I heard
how I try
-bout poor me
But can't get a sweet-heart to love no matter
CHORUS
I feel awf-'ly blue that's true And I real-ly don't know what to do.
I hope he has my ad-dress And some day he'll cure my lone-some-ness.
I've got the sweet-heart blues I've got the sweet-heart blues
I'm so tir-ed of this lone-ly life that I lead
Just a lit-tle love from some-one that's what I need I've got the sweet-heart blues
I won-der if those blues I'll ev-er lose
Ev-'ry time I get a girl I'm hap-py and gay But a-long comes a friend of mine and takes her a-way I won-der how it would feel to have a sweet-heart that's real I've got the sweet-heart blues, I've got the blues.
CATCH LINES
I've been seeking everywhere throughout this great land
I'm so desperate that I'd take one who's second hand
Night and day I wonder if a girl I could get
I've even placed an ad in the Police Gazette
Line for Girl
Last night Mother said to me that she was afraid
If I didn't hurry up I'd die an old maid
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LEO FEIST, Inc.

711 Seventh Ave. New York

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

CALIFORNIA BATHING GIRLS

Theatre—*Broadway.*
Style—*Revue.*
Time—*Twenty minutes.*
Setting—*Special.*

With a lot of shapely girls in one-piece bathing suits and featuring Donna Montran, this new revue, produced by Tom Rooney and Earl Lindsay, with the assistance of Harry Walker, succeeds in packing them in at the Broadway.

Prominently featured is a scene showing changes in bathing costumes which have occurred from 1860 up to the present day and Walker certainly knew how to pick the girls for the present day costumes, for the figures displayed are worthy of Max Sennet's selection.

The revue consisted chiefly of poses and songs, with a few dances for good measure. An Oriental dance was the recipient of applause and the costumes and lighting effects added to the attractiveness of the production, in which the girls are above the average.

The music, by Charles George, was tuneful, and the song "India, My Own," with words and music written by Donna Montran, was sung by the author with good effect. Miss Montran is pretty, possessed of a fine figure and has a smile and personality that count.

Others in the cast were Adrian Wally, Lola St. Clair, Marie Thompson, Alice Eldridge, Bobby Tremaine, Helen Travis, Dorothy Smith and Alie Dean.

H. W. M.

THE JORDAN GIRLS

Theatre—*Harlem Opera House.*
Style—*Singing and acrobatic.*
Time—*Nine minutes.*
Setting—*One and three.*

These two girls open with a song in "one," using a published number and following with a dance that showed grace and technic, finishing with some whirlwind throws which brought a good hand.

In "Three," the girls, showing exceptionally shapely forms, do a routine of feats on the tight wire that are unrivalled in the realms of vaudeville. They dance on the wire, carry each other, change places, pick up a handkerchief with their teeth and run and walk across the wire as if they were on solid terra firma. It is not alone the feats themselves, but the ease and grace, as well as the dispatch with which they are accomplished, that make the act so attractive.

Both have much personality, a smile and gracious manner, and looked beautiful in the last change to lemon colored full tights and tight fitting bodices, with large butterflies appliqued in different colored spangles.

The act is essentially big time and spells Class with a capital "C" from beginning to end. H. W. M.

ECKERT AND MOORE

Theatre—*Hamilton.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*Special, in two.*

This is an exceptionally good comedy novelty act opening on board the upper deck of an ocean liner. A wireless station is shown and the spark of the wireless outfit dances back and forth, keeping time with the music and doing electric "taps," which occasioned a laugh right from the start.

Two naval officers, the captain doing "straight" and the "second lieutenant" doing comedy, put over a fast line of clever talk, which, in its comedy effect, never missed fire. The material is very well written and capably delivered.

The captain has an excellent tenor voice and used it to good advantage. For a finish in One, a solo is sung and the comedian does an imitation of a slide trombone. The act shows class and is big time. It would make good in any house on any bill. H. W. M.

MORLEY AND HICKEY

Theatre—*Jefferson.*
Style—*Sister act.*
Time—*Twelve minutes.*
Setting—*One, plain.*

A girl at a piano, another in front of it, a couple of voices, some songs, and you have a sister act. Morley and Hickey might be described as "just another sister singing and piano turn." Although this type of act is plentiful enough, Morley and Hickey have little, if anything, to fear from the field. They have looks, build, ability and, evidently, experience.

The routine of this act consists of a series of published numbers, suitably arranged for rendition, which they put over very well. Miss Morley, evidently the girl standing up, has a pleasing voice that inclines to baritone, although not quite heavy enough to be classed as such. Miss Hickey, the brick topped girl, plays a wicked kind of jazz on the piano. One costume change is made by Miss Morley, allowing for a solo by the pianist.

They close with a blue song, excellently rendered as a double. These girls will find the going very easy, for not only can they put over their act, but they look like a couple of millionaire's wives from front, which is nine tenths of the battle for a sister act nowadays.

S. K.

MORRISON AND HART

Theatre—*Jefferson.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*One.*

Before a drop in one, a young chap in tuxedo and a girl in a fetching evening gown, enter from opposite sides of the stage. They each carry a square of cardboard, from which they are, apparently, reading the words of a song they are singing. Following their opening number, they look up at each other. A flirtation ensues, but, when the chap suggests an appointment, the girl walks off, telling him to phone her. The chap, after a few witticisms, telephones to her and, over the wire, sings a popular tune.

The girl next offers a sentimental number, following which they proceed with a medley of old-time airs, with which they close.

The act runs smoothly and the various numbers are well executed. Both members of the team have the ability to sell their stuff and their finale is the occasion for a spontaneous burst of applause. All in all, they have a good offering and, at this house, scored as much of a hit as any act on the bill. S. K.

THREE MORANOS

Theatre—*Keeney's.*
Style—*Perch Novelty.*
Time—*Ten Minutes.*
Setting—*Full, special.*

The Three Moranos are employing a black cyclorama with an aerial swing rigging set up center stage. They work in sailor costumes, the bigger of the three in a jersey.

The stouter of the trio then supports a perch pole on a belt, after the European style, while the little fellow goes up and does a few stunts. The big fellow follows, after which the latter performs the overhead swing on the aerial swing. This was thrilling, but not nearly as much so as when seen higher up in the air. He then returns to the perch and some of the work he did on that was marvelous, calling for iron nerve and a control of muscle and brain that must be perfect. They close with both men performing on the perch jointly.

The understander here is evidently a man of iron endurance, for he never let the perch go once. The others are very well developed muscularly. The turn is a great closer. S. K.

VAUDEVILLE BILLS

B. F. KEITH CIRCUIT

NEW YORK CITY.

Palace—Enos Frazere—Chic Sale.
Riverside—Chandon Three—Clark & Verdi—Maud Earl—Dolly Kay—Nelson & Chain.
Colonial—Leon Erroll & Co.—Margaret Young—Sebastian & Myra Sisters—Bob Hall—Briscoe & Rauh—Sailor Reilly—Walter Manthey & Co.—McCarty & Faye—Hanson Duo.
Royal—Frank Hurst—Swift & Kelly—Burns & Foran—Bradley & Ardine—John S. Blondy & Bro.
Alhambra—Act Beautiful—Julius Tannen—Hewitt & Mitchell—Mae West & Co.—Moss & Frye—Four Lamy Bros.—Indoor Sports—Francis Renault.

BROOKLYN.

Orpheum—Homer Romaine—Fay Courtney—Carl Rosinni & Co.—Miller & Lyle—Corinne Tilton Revue.
Bushwick—Ed Janis Revue—Harry Holman & Co.—Mason & Cole.
Henderson's—Wilfred Du Bois—Leon Varvara—John & Nellie Ohms—Herman Timberg—Henry Santry & Co.
New Brighton—Grace Nelson—Gordon & Wilson—Vera Sabina & Co.
Rockaway—Patricola & Mason—Lee Children.

ATLANTIC CITY.

Keith's—Nora Bayes—Dancing McDonalds—Mabel Burke.

BUFFALO.

Shea's—Reynolds Three—Murphy & White—La France & Kennedy—Stella Mayhew & Co.—Gelli Troupe.

BALTIMORE.

Maryland—Regal & Mack—The Man Hunt Co.—Irving Fisher—The Cansinos—Van & Corbett—Bessy Clifford.

BOSTON.

Keith's—Clark & Bergman—McConnell Sisters.

DETROIT.

Temple—Bally Hoo Trio—Once Upon a Time—Patrick & Alto—Bobby Randall—Samsted & Marion—Sheldon & Daly.

GRAND RAPIDS.

Romona Park—Josephine Leonhart—Jas. & Etta Mitchell—Fortrowars—Vernon Stiles.

LOWELL.

Keith's—Findlay & Hill—Chas. Mack & Co.—Kennedy & Nelson—Ed E. Ford—Story & Clark—Guilfoyle & Lange—Hughes Musical Duo.

MONTREAL.

Princess—Yvette & Co.—Norton & Melnotte—Harry Delf—Ashley & Dietrich—Salon Singers—Chas. Howard & Co.

PORTLAND.

Keith's—Dorothy Wahl—Arnold & Lambert—Wright & Dietrich—Daly & Berlew—Paul Decker & Co.

PHILADELPHIA.

Keith's—Redford & Winchester—Wayne, Marshall & Candy—Amoros Sisters—Joe Cook—Mason & Keeler—Sissle & Blake—Eustace Gianni & Co.

PITTSBURGH.

Davis—Wm. Seabury & Co.

SYRACUSE.

Crescent—Alexandria.

TORONTO.

Shea's—Paul LeVan & Miller—Sig Friscoe—Casey & Warren—Adelaide Bell & Co.

WASHINGTON.

Keith's—Sylvia Loyal—Herbert Brooks—Maletta Bonconi—Toney & Norman.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Alexander Carr & Co.—Mme. Doree's Operalogue—Fiske & Lloyd—Bert Hanlon—Bobbe & Nelson—Miniature Revue—Anthony—Garcinetti Bros.
Palace—Cameron Sisters & Co.—Wm. Gaxton & Co.—Langford & Fredricks—Elsie La Bergere Co.—Swor Bros.—Smith & Miller—Curson Sisters.
State Lake—Winters & Jerome—Flirtation—Eva Shirley & Bd.—Jazzland Nav. Oct.—Dunham & Williams—Libonati—Three Lees.

CALGARY.

Orpheum—Under Apple Tree—Sidney Phillips—Follow On—Jackie & Billie.

DULUTH.

Orpheum—Bits & Pieces—Cahill & Romaine—Carleton & Ballew—Stanley & Birnes—The Briants—Lawton—Meanest Man in World.

DES MOINES.

Orpheum—Harry Fox & Co.—The Rozellas—Earl & Sunshine—Mullen & Francis—Lazier Worth Co.—Chas. Henry's Pets—Josie Heather Co.

DENVER.

Orpheum—Man Off Ice Wagon—Ned Norworth—Morgan & Gates—Werner Amoros Co.—Texas & Walker—Three Danoise Sisters.

LOS ANGELES.

Orpheum—Rubeville—Mrs. Wellington's — Edna Showalter—Bevan & Flint—Will Mahoney—Jerome & Newell—Yates & Reed—Creole Fashion Plate.

LINCOLN.

Orpheum—Jos. Howard Revue—Green & Parker—Melody Garden—Earl & Sunshine—Spencer & Williams—Eary & Eary—Elsa Ryan & Co.

MILWAUKEE.

Majestic—Ciccolini—Frances Kennedy—Yip Yip Yaphankers—Kenny & Nobody—Burke & Betty.
Palace—Flashes—Boyce Combe—Harmon—Retter Bros.

OAKLAND.

Orpheum—Frank Dobson & Co.—Geo. A. Moore—Love Game—Nelson & Barry Boys—Hayatake Bros.—Musical Parshleys.

ST. LOUIS.

Rialto—Gene Greene—Ryan & Lee—Frank Conroy & Co.

SAN FRANCISCO.

Orpheum—Singer's Midgets—Gonne & Alberts—Raymond, Wylie & Co.—Shaw & Campbell—Wm. & Harold Brown—Georgia Campbell—Roy La Pearl.

SEATTLE.

Orpheum—Love Shop—Wilson & Larson—The Champions—Marie Gaspar—Jenks & Allen—Four Aces.

SALT LAKE.

Orpheum—Bothwell, Browne & Co.—Ford & Cunningham—Palo & Palet—Clara Morton—Bush Bros.—Resista.

VANCOUVER.

Orpheum—Emma Haig—Jack Trainor—Davis & Chadwick—Nelson & Cronin—Challen & Keeke—Edward Marshall.

WINNIPEG.

Orpheum—Frank Wilcox & Co.—Wallace Galvin—Primrose Four—Wm. Brack & Co.—Elly.

F. F. PROCTOR

NEW YORK CITY.

Fifth Ave. (First Half)—Minerva Courtney & Irwin—Jack Hanley—Charles Wilson—Chung Hwa Four—Margaret Young. (Last Half)—Dolce Sisters—Francis Kennedy & Co.—Lorraine & Crawford—Ward & King—Amaro Sisters.
125th St. (First Half)—Peggy Dale Trio—Ector & Dena—Raymon & Shramm—John W. Ransom—Billy McDermott. (Last Half)—Devine & Williams—John & N. Ohls—Past, Present & Future—Frank Sabini & Co.
58th Street (First Half)—Monohan & Co.—Leon Varvara—Three Les Genis—Past, Present & Future—Wilton Sisters—Clay & Robinson—McBride, Gizzette & Sheel. (Last Half)—Chris Richards—West & Van Sicklin—Four Bashas—Three Beauties—Frank Mallane—John McCowan & Co.—Louise & Mitchell.
23rd Street (First Half)—Four Bashas—Ed. Hill—John & Nellie Olms—J. & J. Fields—Grace Nelson. (Last Half)—Combe & Nevins—Betty Bond—J. W. Ransom & Co.—Anderson & Yeol.
Harlem Opera House (First Half)—Bob Milklin—B. & E. Adams—Norton & Horner—Jossie & Ossie. (Last Half)—Bellis Duo—J. & J. Fields—Billy Rhodes—Dawson Sisters.
Yonkers (First Half)—Chris Richards—Francis Kennedy & Co.—West & Van Sicklin—Toy Ling Foo—The Seebacks. (Last Half)—Bond, Benton & Co.—Leon Varvara—Breen Family—Wilton Sisters.

MT. VERNON.

(First Half)—Home Evans—Frank Wilcox & Co.—Anderson & Yvol—Dawson Sisters & Stern. (Last Half)—Edwin Casanio—Chas. Wilshin—Eleanore Pierce—Him & E. Dundun—Sam Liebert Co.

BROOKLYN.

Prospect (First Half)—Lorraine & Crawford—Betty Bond—J. & M. Dunidin—Frank Sabani & Co. (Last Half)—Ryan & Bronson—Barr Twins—Joe Towle.
Greenpoint (First Half)—Graham & Raymond—Quixey Four—Al. Perry & Co.—Sweeney & Rooney. (Last Half)—Bob Millikin—Jossie & Ossie—Al. James & Co.

ALLENTOWN.

(First Half)—Willie Hale & Bros.—Hughes & Debrow—Connelley—Mason & Cole. (Last Half)—Tuscano Bros.—Bowen & Baldwin—The Man Hunt—Marino & Maley.

ALTOONA.

(First Half)—Race & Edge—Worden Bros. (Last Half)—Harrisburgh—Worden Bros.—Race & Edge.

BINGHAMTON.

(First Half)—Musical Waylands—Lee Barth—Wright & Earl—Broadway Four—Donaldson—Finn & Sawyer—Paulett & Ray. (Last Half)—Ethel Vaughn—Ackland & May—Randolph & Cunningham—Leighton White's Ent.—Watts & Ringold—Truelle Trio.

CANTON.

(First Half)—Hendry & Yardley—Sully, Rogers & Sisters. (Last Half)—Arthur & L. Wilson—Lockwood & Rush—Patterson Trio.

ELMIRA.

(First Half)—Trunelle Trio—Freddie Kelly—Randolph & Cunn—Lelia White's Ent. (Last Half)—Hurleys—Donaldson & Van—Broadway Four—The Haunted Violin.

EASTON.

(First Half)—Tuscano Bros.—Bowen & Baldwin—The Man Hunt—Marino & Maley. (Last Half)—Willie Hale & Bro.—Hughes Debrow—Connelly—Mason & Cole.

HOLYOKE.

(First Half)—Hayden & Excell—Taylor, Howard & Them—Bison City Four—Frear, Baggett & Farer. (Last Half)—Margaret Ford—B. Miller & Co.—Bison City Four—Four Ortons.

ITHACA.

Musical Waylands—Lee Barth—Wright & Earl—Finn & Sawyer—Paulett & Ray.

JERSEY CITY.

(First Half)—Al. James & Co.—Kelly & Post—The Paddocks—Devine & Williams. (Last Half)—Battling Nelson & Co.—Quixey Four—Eddy & Earl.

McKEESPORT.

(First Half)—Arthur & L. Wilson—Lockwood & Rush—Chas. Deland Bro.—Santos & Hayes. (Last Half)—Patterson Trio—Hendry & Bradley—McKee Sisters—Sully Rogers & Sisters.

NEWARK.

(First Half)—Dream Stars—E. & E. Carsin—Eleanore Pierce—Dan Liebe—Ward & King—Bronson. (Last Half)—Guiran & Marguerite—Kelly & Post—Hill & Frear.

PASSAIC.

(First Half)—Karka & Stanley—Helen Primrose—Neapolitan Duo—Watts & Ringold—Corradini's Animals. (Last Half)—El Cota—Harrington & Mills—Overholt Young—Chung Hwa Four—Jack Alfred & Co.

PITTSBURGH.

Arthur Davids—Moore & Gray—Boyd & King—Burke & Burke—Carsonig—Natural Voice—Ungara Romay—Dancing Hagens

PITTSFIELD.

(First Half)—Hip Raymond—Crane & Howard—Chas. Barnes & Co.—Coley & Jaxon—Wheeler Trio. (Last Half)—Francis & Wilson—Foster & Peggy—Volle & Money—Newport & Stirk.

PHILADELPHIA.

Grand Opera House—Making Movie Stars—Vermont Trio—Triponi Flo.—Boyd & King—Vokes & Dunn—Conford & Jones.

(Continued on page 34)

CALL CALL

For Singers Now Rehearsing

CHAS. K. HARRIS

Offers Two New Novel, Screaming, Comedy Song Hits

"I'M WILD ABOUT MOONSHINE"

By those wonderful hit writers CREAMER & LAYTON

A cinch for any singer, male or female. A dozen clever catch lines, each one a sure fire hit

"I DON'T WANT TO SHAKE MY SHOULDER ANYMORE"

By CARL SEAMON and BILLY K. WELLS

The title tells the story. The first real up-to-the-minute song of the season. Up to date live, lyric joined to a catchy, whistling melody making it a sure fire hit for male or female.

"KAMEL-LAND"

By JOE GOLD, JOE RIBAUD and CHAS. MESSINGER

The reigning Oriental song and instrumental success of two worlds. Not even a war or an earthquake can stop it. Once heard, never forgotten.

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COLONIAL, NEW YORK, THIS WEEK (AUG. 9)

"Showing The Smartest Styles In Songs" which met with the approval of all the Colonialites, who voted us a tremendous hit

A new combination, but watch us travel

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M. S. BENTHAM OFFICE DIRECTION, CHAS. A LEN

FRED REESE

STRAIGHT MAN "VICTORY BELLES"

LA COSTER and BONAWE

A SKETCH? YES, BUT SURE FIRE.

VAUDEVILLE BILLS

(Continued from Page 21)

PATERSON.

(First Half)—Pereville & Liggett—Amoras Sisters—Joe Towle—Freemont, Benton & Co. (Last Half)—Frank Gabby—Haig & La Vere—Toy Ling Foo—McCarthy & Stenard.

SCRANTON.

Poli (First Half)—Mildred Harris Co.—Whitney & Wilson—Indoor Sports—Herbert Brooks—Amoros & Ubey. (Last Half)—Ernesto—Frank & T. Scbell—Sun & Earth—Jeddooley—Everest Hippodrome.

TORONTO.

The Ovandos—Hilton Sisters—Fox & English—Chas. Rogers & Co.—Anthony & Arnold—The Randolphs.

WOONSOCKET.

(First Half)—Scotty Provan—Elkins, Fayne & Elkins—Margaret Ford. (Last Half)—Green & Myra—Kennedy & Nelson.

WATERTOWN.

Ethel Vaughn—Wieser & Rieser—Clifford Wayne Trio—Step Lively—Margot & Francois—Ross & Mattie—Himbler & Patterson—Clinton Sisters.

WILKES-BARRE.

(First Half)—Ernesto—F. & E. Schell—Sun & Earth—Jed Dooley—Everest Hippodrome. (Last Half)—Mildred Harris & Co.—Whitney & Wilson—Indoor Sports—Herbert Brooks—Amoros & Ubey.

YORK.

Eddie Bordon & Co.—McFarlene & Palace.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Vee & Tully—Tribble & Diggs—Pomeroy, Brewster & Fraker—Mack & Dean—Half Past Two—Gordon & Delmar—Weir & Crest. (Last Half)—Asaki—Mason & Bailey—Royal 4—Oweny Moore—Elizabeth Rose—Earl Pingree—Raymo & Hoyt—Bassett & Bailey.

Victoria (First Half)—Carlos Circus—Elizabeth Rose—Henry B. Toomer—Thos. P. Dunne—Payton & Ward. (Last Half)—The Spartans—Gordon & Delmar—Business is Business—Browning & Davis.

Lincoln Sq. (First Half)—The Magfys—Helen Moretti—What Really Happened—Cantwell & Walker—Camille Trio—Irene Francis. (Last Half)—Uyeda Boys—Tribble & Diggs—Millard & Marlin—Dave Hanley—Mazie King & Co.

Greeley Sq. (First Half)—Asaki—Seymour & Jeanette—Mason & Fletcher—Business is Business—Raymo & Hoyt—Leo Zarrell. (Last Half)—Jack & Jessie Gibson—Bowers & Dody—Mack & Dean—Lee Beggs & Co.—Tom Mahoney—Carlos Circus.

Delancey St. (First Half)—Norman & Jeanette—Gilbert & Sauls—Grace De Winters—Prosperity—Carlton & Belmont—Spartans. (Last Half)—Irene Francis—Carleson, Fairchild & Co.—Ash & Hyams.

National (First Half)—Bissett & Bailey—Harmon & Harmon—Earl Pingree & Co.—Browning & Davis. (Last Half)—Leo Zarrell—Grace DeWinters—French Refugees—Carlton & Belmont.

Orpheum (First Half)—Billy Kinkaid—Dave & Lillian—Bowers & Dody—Lee Beggs & Co.—Tom Mahoney—Daras Bros. & Catalina. (Last Half)—Norman & Jeanette—Mason & Fletcher—Barry & Nickerson—Henry B. Toomer & Co.—Weir & Crest.

Boulevard (First Half)—3 Girl Revue—Haig & LaVere—French Refugees—Ash & Hyams. (Last Half)—The Magfys—Seymour & Jeanette—Prosperity—Hampton & Blake—Vee & Tully.

Avenue B (First Half)—Merez & Marguerite—Armstrong & Wills—Martin & Courtney—Coogan & Casey—Joy's Sanitarium. (Last Half)—Aerial De Graffs—Gilmore & Castle—Mr. & Mrs. Wiley—Payton & Ward.

BROOKLYN, N. Y.

Metropolitan (First Half)—Royal 4—Carlson, Fairchild & Co.—Dave Manley. (Last Half)—Camille Trio—Gilbert & Cauls—Half Past Two—Cantwell & Walker—Johnny Singer.

Palace (First Half)—Howard & Craddock—Millard & Marlin—Hampton & Blake. (Last Half)—Armstrong & Wills—Gertrude George—Martin & Courtney—Joy's Sanitarium.

Fulton (First Half)—Jack & Jessie Gibson—Mason & Bailey—Who is He—Harmon & Doro—Mlle. Lunette & Co. (Last Half)—Billy Kimkaid—Harmon & Harmon—What Really Happened—Thos. P. Dunne—Daras Bros. & Catalina.

Warwick (First Half)—Bert & Bessie Ross—Mr. & Mrs. Wiley—Glenmore & Castle. (Last Half)—Frank Mansfield—Coogan & Casey—Howard & Craddock—Perezo & Marguerite.

BALTIMORE, MD.

Esther Trio—LeRose & Adams—LaCosta & Clifton—Hawthorne & Cook—Royal Harmony 5.

BOSTON.

(First Half)—Peddrick & DeVere—Alf. Ripom—Jack George Duo—Alvin & Kenny. (Last Half)—Just Friends—Nora Allen—Edna Luby—Fisher & Lloyd—Fred La Reine.

FALL RIVER.

(First Half)—Just Friends—Nora Allen—Edna Luby—Fisher & Lloyd—Fred LaReine. (Last Half)—Peddrick & De Vere—Alf. Ripon—Jack George Duo—Alvin & Kenny.

HAMILTON, CAN.

Cross & Santoro—Dolly & Calame—Mack & Maybelle—Conroy & O'Donnell—Some Baby.

HOBOKEN.

(First Half)—Frank Mansfield—Arthur Lloyd. (Last Half)—Cooper & Lacey—Geo. Randall—Jonias Hawaiians.

MONTREAL, CAN.

Harper & Blanks—George & Marie Brown—A Perfect Day—Fred Elliott—Reckless & Arley.

NEW ROCHELLE.

(First Half)—Dancing DuBrowns—Sam Milton—Gertrude George. (Last Half)—Haig & LaVere—Bert & Bessie Ross.

PROVIDENCE.

(First Half)—Bissett & Scott—Rita Shirley—Douglas Flint & Co.—Howard & Lewis—Montambo & Nap. (Last Half)—Juggling Ferrier—Gene & Menette—Harry Mason—4 Ushers—La Petite Cabaret.

SPRINGFIELD.

(First Half)—Juggling Ferrier—Gene & Menette—Harry Mason—4 Ushers—LaPetite Cabaret. (Last Half)—Bissett & Scott—Rita Shirley—Douglas Flint & Co.—Howard & Lewis—Montambo & Nap.

TORONTO, CAN.

Kinzo—Delite Sisters—Fields & Robertson—G. Swayne & Gordon—Monte & Lyons—Kimkaid Kilties.

PANTAGES CIRCUIT

WINNIPEG, CAN.

Pantages—Lamb's Manikins—Gaylord & Herron—Winter Garden Four—Dancers Supreme—Lorens & Wood—Six Harlequins.

REGINA AND SASKATCHEWAN, CAN.

Pantages—Clemenso, Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

EDMONTON, CAN.

Pantages—Clemenso, Bellings & Co.—Faber & Rigdon Dancers—Cooper & Ricardo—Rising Generation.

CALGARY, CAN.

Pantages—Lady Alice's Pets—Will & Mary Rogers—Lew Welch & Co.—Three White Kuhns—Mammy's Birthday.

GREAT FALLS AND HELENA, MONT.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

BUTTE, MONT.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue De Luxe—Page & Gray—Four Hursleys.

SPOKANE, WASH.

Pantages—Mack & Williams—Stuart & Wood—Howard & Field Minstrels—Golden Bird—Jarrow—Clark's Hawaiians.

WALLA WALLA AND NO. YAKIMA, WASH.

Pantages—Brosius & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle & Jazz Band.

SEATTLE, WASH.

Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Termini—Little Cafe.

VANCOUVER, CAN.

Pantages—Bell & Gray—Ushers' Quartette—Sol Berns—Vera Bert & Steppers—Harris & Manion—Gautier's Bricklayers.

VICTORIA, CAN.

Pantages—Alaska Duo—Noodles, Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

TACOMA, WASH.

Pantages—Schepp's Circus—Fargo & Richards—Josephine Davis & Co.—Harvey, Heney & Grace—Kremlin of Moscow.

PORTLAND, ORE.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Submarine F-7.

TRAVEL, CAL.

Pantages—Prince & Bell—Jack Reddy—Jan Rubini & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.

SAN FRANCISCO, CAL.

Pantages—Mizuma Japs—Louise Gilbert—Fred Weber—Somewhere in France—Pearson, Newport & P.—Gautier's Toy Shop.

OAKLAND, CAL.

Pantages—Degnon & Clifton—Manning & Lee—Brierre & King—Coakley Dunlevy Co.—Alice Manning—Odiva.

HARRY BREEN

I have just published a De Luxe edition of 500 of my new "Loon Lyrics." 250 were used at the Lights dinner tendered to Mr. Albee and Mr. Murdock. The balance is for sale by subscription at $1.00. Walter Kingsley said: "These are well worthy of vaudeville's poet laureate."

S. J. Kaufman, N. Y. Globe, said: "Mr. Breen's poems touch the heart of vaudeville. He knows about the things he writes."

They have never been published in book form, but have appeared in the leading dailies and periodicals of the U. S.

Send money order or check to Harry Breen, care Thos. Fitzpatrick, 1526 Broadway, N. Y.

Remember the edition is limited.

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HATTIE BEALL

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NOTICE! THANKS TO OUR FRIENDS FOR THEIR BEST WISHES

DIRECTION IKE WEBER

BABE HEALY GRANT

JOHN O. GRANT

STRAIGHT MAN WITH

LENA DALEY AND HER KANDY KIDS

TROCADERO THEATRE, PHILADELPHIA, THIS WEEK

BABE HEALY GRANT—RESTING THIS SEASON

JOHN O. GRANT

STARS OF BURLESQUE

Doing Wop Returning After 4 Years in the Movies with Victory Belles

BEN MOORE

Working For a Real Man James E. Cooper

PEE WEE SOUBRETTE

DORIS GREENWALD

MANAGEMENT JACOBS AND JERMON SEASON 1920-21

SIGNED WITH L. H. HERK

ARTHUR HARRISON

TO PRODUCE TIDDLE DE WINKS

HONEY GIRL SOUBRETTE SEE ME WITH

MATTIE (BILLIE) QUINN

HARRY HASTINGS BIG SHOW COLUMBIA CIRCUIT

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN — INGENUE

WITH LENA DALEY AND HER KANDY KIDS

FEATURING HIS LATEST SUCCESSES BLUE DIAMOND AND NAUGHTY BLUES

Nat Mortan

WATCH THE HAT SHIMMY WITH JEAN BEDINI'S PEEK-A-BOO

SEDAL BENNETT

JEWISH VAMP — VICTORY BELLES—NEXT SEASON

HARRY **MORRISEY AND DE VERE** FLO

STRAIGHT MAN — SWEET SWEETIE GIRLS — SOUBRETTE

Prima Donna **Emma Kohler** Jas. E. Cooper's Victory Belles

DOLLY LA SALLE

ENGAGED 1920-21 AS INGENUE. MANAGEMENT RUBE BERNSTEIN

ETHEL DE VEAUX

SOUBRETTE — "RAZZLE DAZZLE"

WOP-COMIC SOUBRETTE EVER KETCH US

CARNEY & CARR

DANCIN' FOOLS IN VAUDEVILLE

GRACE GEORGE SAILS

Grace George sailed for Europe last week on the Olympic. She will go first to Paris and then to London, during which visits she will see both the French and English versions of "The Dancer and the Lady," in order to decide what elminations are necessary prior to her appearance here in the production this fall.

While in Paris she will also consult with Henri Bernstein, the French playwright, relative to the production in America of several of his plays. In both cities she will be the active representative of her husband, William A. Brady, and while in London will confer with John Galsworthy, Basil Dean and other authors. In the interests of her husband she will also cover the entire string of early autumn openings in the London theatres.

"FOOT-LOOSE" TO RUN ON

"Foot-Loose" has been doing so well at the Little Theatre that it was decided last week to extend the engagement until October.

In tddition, several changes in the cast have taken place. Lawrence Grossmith has been brought into Norman Trevor's role, Sidney Toler has replaced C. P. Heggie and Annie Hughes is now playing the part of Lady Phyllis Neilson. Zoe Atkins, author of the piece, has also revised it somewhat.

LEPS LEAVING WILLOW GROVE

PHILADELPHIA, Aug. 8.—Wassili Leps and his Smyphony Orchestra will wind up their engagement at Willow Grove Park at the end of the coming week.

"CHECKERBOARD" WILL DO

WASHINGTON, D. C., Aug. 9.—"The Checkerboard," the new Fredetic and Fanny Hatton comedy, had its premiere here last week. Sentiment and humor are fairly well balanced throughout the piece, which has rich background that serves to bring out some fine acting by Jose Ruben in the leading role. Ruben portrays a beloved vagabond who masquerades as a Russian Prince in the home of an "ash can king."

Despite its appeal, however, "The Checkerboard" needs rearrangement of incidents. It was necessary to consult the program to understand that another adventure of Feodor Masimoff would follow on the heels of his logical last scene with a prepossessing daughter of the newly rich type. The minor defects, however, did not seriously hamper the action.

In addition to clever dialogue and unusually interesting comedy, the play entails picturesque dancing and beautiful scenic effects.

MILDRED RICHARDSON FREE

Mildred Richardson, former star in "The Little Whopper," has been granted a divorce from her husband, William Shrode, director of the "Ziegfield Follies." The couple were married two years and have a son, William Jr., who is a little more than a year old.

According to the decision of Referee Alvin S. Hall, Mrs. Shrode will have custody of the child. At the trial, held Monday in the offices of Herman Roth, attorney for the actress, she refused to accept alimony, claiming that she was well able to support herself and her baby. She is not appearing in any production at present.

BURLESQUE NEWS

(Continued from Pages 14 and 25)

KAHN SHOW HOLDS THEM IN DESPITE HIGH TEMPERATURE

Ben Kahn added several new members to his cast last week which helped materially in making a big flash. The new ones were Hattie Beall and Gus Flaig, with the Sam Howe Show on the Columbia Circuit last season.

There was plenty of comedy in both parts of the show and it was a big musical offering as well. All the numbers went over nicely and the audience seemed to like the performance.

The first part, called "Americans in Mexico," and staged by Joe Rose, was a military offering all the way through. The afterpiece was called "Sanatarium Days" and was crowded with funny situations.

The comedy was taken care of by Harry Bernard, Joe Rose and George Walsh. Bernard again displayed a lot of cleverness in his Celtic role, while Rose had no trouble in making them laugh in his Dutch character. Walsh did a simple English character in the first part of the program and portrayed an old man in the burlesque.

Flaig, as an army officer in the first part and a policeman in the burlesque, did very well. Billy Hoberg, also an army officer, as well as a wise guy, did nicely.

Miss Beall with her wild dashing style of putting over her numbers, hit the crowd right. She stopped the show Monday night with one of her numbers. She is full of pep and is pleasing to look at. Her costumes looked well from the front. She reads lines nicely and is an all-round success at this house.

Norma Bell in the prima donna role did very well. She had to jump in at the last minute and play the part, owing to the sudden death of Miss Held. She was supposed to go away on a vacation the Saturday before. Her numbers were well delivered.

Margie Pennetti did good work all through the show and put her numbers over for good results.

Mabel Howard, with her dainty dresses and cute way of working, won favor. Her numbers, too, were well taken care of.

The "You Don't Tell Me" bit pleased, as done by Bernard and Hoberg.

The "Table" bit was good for laughs, as was given by Rose, Bernard, Walsh and Flaig.

Miss Pennetti's number, "Way up in Mars," with the girls, was prettily staged and well received.

The "drill" bit was amusing as offered by Bernard, Rose, Walsh and Hoberg.

The "insult sister" bit worked out very well with Rose, Walsh, Flaig and Hoberg doing it.

The "spy" bit closed the first part and was well done by Bernard, Rose, Hoberg, Flaig and the Misses Bell and Pennetti.

The house was packed to the doors and despite the fact that it was a real hot night, everything ran along smoothly and the crowd stuck to the finish. SID.

COLUMBIA CIRCUIT

Abe Reynolds' Revue—Empire, Toledo, O., Aug. 8-14.
Bowery Burlesquers—Gayety, Pittsburg, Aug. 9-14.
Hip Hip Hooray—Gayety, Boston, Aug. 9-14.
Jack Linger's Own Show—Park, Bridgeport, Aug. 12-14.
Liberty Girls—Casino, Boston, Aug. 9-14.
Powder Puff Revue—Empire, Providence, Aug. 9-14.
Social Maids—Gayety, Washington, Aug. 8-14.
Sporting Widows—Hurtig & Semon's, New York, Aug. 9-14.
Twentieth Century Maids—Star, Cleveland, Aug. 9-14.

AMERICAN CIRCUIT

All Jazz Revue—Cadillac, Detroit, Aug. 8-14.
Bathing Beauties—Bijou, Philadelphia, Aug. 9-14.
Beauty Review—Standard, St. Louis, Aug. 8-14.
Cabaret Girls—Gayety, Minneapolis, Aug. 8-14.
Follies of Pleasure—Majestic, Scranton, Aug. 9-14.
French Frolics—Englewood, Chicago, Aug. 8-14.
Girls from Joyland—New Bedford, Mass., Aug. 9-11; Fall River, 12-14.
Girls from the Follies—Plaza, Springfield, Aug. 9-14.
Grown Up Babies—Gayety, Brooklyn, Aug. 9-14.
Hurly Burly—Cohan's, Newburg, Aug. 9-10; Poughkeepsie, 12-14.
Joy Riders—Penn Circuit, Aug. 9-14.
Kandy Kids—Trocadero, Philadelphia, Aug. 9-14.
Kewpie Dolls—Academy, Pittsburg, Aug. 9-14.
Lid Lifters—Gayety, Newark, Aug. 9-14.
Mischief Makers—Park, Indianapolis, Aug. 8-14.
Monte Carlo Girls—Gayety, Milwaukee, Aug. 14.
Naughty Naughty—Academy, Buffalo, Aug. 9-14.
Puss Puss—Olympic, New York, Aug. 9-14.
Razzle Dazzle—Gayety, Louisville, Aug. 8-14.
Record Breakers—Century, Kansas City, Aug. 8-14.
Social Follies—Empire, Cleveland, Aug. 9-14.
Sweet Sweeties—Empress, Cincinnati, Aug. 8-14.
Some Show—Star, Toronto, Aug. 9-14.
Tittle Tattle—Howard, Boston, Aug. 9-14.
Tidbits of 1920—Avenue, Detroit, Aug. 8.
Tiddle-de-Winks—Binghamton, N. Y., Auburn, Niagara Falls, Aug. 9-14.

STAUNTON SISTER SIGNED

Agnes Staunton, ingenue coon shouter, has been signed for the Pat White Show. She was one of the Staunton Sisters with one of Charlie Baker's shows a few seasons ago.

WANTED! WANTED!!

CHORUS GIRLS

FOR DAVE MARION'S OWN COMPANY

Now rehearsing at Maennerchor Hall. **Highest salaries paid. HALF SALARIES PAID FOR LAST WEEK REHEARSAL. Everything furnished, fares, sleepers and no HALF SALARIES. Kindly call** at Maennerchor Hall, 203 East 56th St., New York, at 1.00 P. M.

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ALL PEOPLE ENGAGED FOR THE

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See Billy Minsky every day between 12 to 5 P. M.

Wanted Musicians

A Musical Director **who can arrange.** How many times have you read an "ad" like this? Can **YOU** arrange and compose? If so this will **not** interest you, but if you **CANNOT**—Send 2-cent stamp for trial lesson. **Three trial lessons free.** If not then convinced you'll succeed, **you owe us nothing.**

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MYKOFF and VANITY

"CLASSIC AND CHARACTERISTIC DANCES"

Dir. BARNEY MEYERS

JEAN LEIGHTON'S REVUE

ALBEE REVIEWS VAUDEVILLE FOR LIGHTS

(Continued from Page 6)

christened and gave me an extended route until my wife was able to join me.

"I get hundreds of letters every week of a similar nature. I want everyone to feel that they have protection. I have worked long and late, I have given my entire time, money and energy, to bringing up the standard of the splendid entertainment that the vaudeville artists supply to all the United States and England.

"And my associates are all working to the same end. I look at this splendid affair, Loew, Moss and the rest, all together, and many of the western managers would be present if they could get here. Someday, I hope to get them all together, managers, agents and actors, in some big place, to exchange views.

"I want to draw down the blessings of the Father upon you," said Mr. Albee as he continued. "Do unto others as we would that they would do unto us."

Other speakers of the evening were introduced by Leo Carrillo, who acted as toastmaster by proxy, for George McKay, the new "Angel" or president, who is ill.

Tom Wise was then introduced and made one of the best speeches of the evening, parts of which were so good that every one who followed referred to some of it.

Starting with a few humorous remarks, Wise referred to Albee and Murdock as a "young pair of headliners" and said that "either doing a single would be a big attraction on any bill and that it would be like Bernhardt and Caruso."

"I do not know Murdock very well," continued Wise, "but no doubt there are others who have suffered under him. I will say a few words to the other half of the sketch." Wise admitted that he had played three a day in vaudeville and more. He said that Albee was following in the footsteps of the greatest actor that ever trod the stage, a man who had left a monument in Gramercy Park, the Players' Club, who built it and then gave it to the actors, the late Edwin Booth, to whom Wise paid a glowing tribute. He mentioned the Lambs, Lights and Friars as great factors and said that the N. V. A. was doing the same thing for the vaudeville profession. He mentioned Marcus Loew as a great factor in the building of his new 45th Street Theatre, "if for no other reason than that he tore down the old Bartholdi Inn—where hundreds were content to suffer discomfort."

Sam K. Hodgdon, next introduced, proved to be the Chauncey Depew of the evening. He was given a rising reception and, in his best Chesterfieldian manner, he said, "I congratulate the Long Island Theatrical Society on the refreshing way it is run and the unconventional, social atmosphere which prevails. It is gratifying to see that the people of the stage who can put on a make-up and assume a character on the stage can be so hospitable, and I have enjoyed every moment of it, and hope, on account of this painful address, I won't be barred from a future attendance.

"I have only known Mr. Albee a matter of thirty-five years, and may say that we have gotten along fairly well, although I am not in a position to say much about him. But, if this dinner could only be repeated thirty-five years from now, I could talk more intelligently.

"Albee tried to queer me the first day I saw him. He may have forgotten it, but I have not. Keith had a ten-cent museum in Boston and I, having had considerable barn-storming experience with frequent and frantic appeals to home for financial assistance, was obsessed by the idea that fortune and fame could be acquired by lecturing on museum freaks. But, as I look back I am haunted by the terrible suspicion that I was the greatest freak myself, a fact that was shared and is, even to this day, by a lady I met about that time.

"Be that as it may, I was obsessed by that bonehead determination and applied to Keith for a job. Whether Keith was suffering from a fit of mental aberration, or whether, because of sympathy for my condition of helplessness or not, I do not know. But he hired me and I was to begin work Monday and spent all day Saturday and Sunday studying the speeches I was to make about the world's greatest attractions.

"On Monday I started, and when convinced that I had made an original and brave oratorical effort, I was frequently interrupted by some one in the crowd who followed me around from place to place with the remark, 'Well, that's fair enough for any one' in a loud tone of voice. After having finished my first routine, I was a nervous wreck, so I went to Mr. Keith and said, 'Who is that guy?' 'Pay no attention to him,' said Keith. 'That's just a plain nut by the name of Ed Albee.'

"Those sure were the happy days," continued Hodgdon, "and I have no doubt, in these later years, when he is beset with anxieties and trials and tribulations, his mind reverts 'Backward, backward, oh, time in thy flight; make me a "nut" again just for the night.'

"I have become better acquainted with Albee since then, and have the greatest respect for him. I think that is the safest attitude for an employee to assume.

"What his private opinion of me may be, I have never discovered and I am not going to try to find out now, and hope that Albee won't volunteer while the high cost of living is where it is.

"If Fate had ordained that our capabilities and respective position had been reversed, I would have fired him years ago. He hasn't exercised that prerogative, or else he has a soft spot for me as Exhibit 'A.' Whenever he shows strangers around the office, he invariably introduces me as the oldest employee. Leaning up against my desk, he says, 'Let's see, Sam, how long have you been with us,' and I must invariably answer thirty-five. Then, as the sightseers pass on, he states that they have had the privilege of viewing a grand old ruin.

"Regarding Murdock, I won't say much, as I might do him a great injustice. Mr. Murdock is having a new office built, and its architecture is such that I am left in almost total darkness, and, in broad daylight, I need a lantern to find my desk. It, no doubt, will be a terrible burden to John, for he'll have to dress for the part every morning."

Hodgdon referred to Murdock's honey-eating proclivities and said further that he invited all to come up and see Murdock and "try to get in." "It's so bad for even me," continued Hodgdon, "that I must write a postal card two days ahead and make an appointment. When you do get in to see Murdock, you can be assured that you will receive attention and consideration, but you must be sure that you see him upon a subject on which he is prepared to give you a definite and immediate answer. You will then be introduced to the greatest example of ground and lofty stalling as it has ever been my good fortune to witness. He can talk more and say less than any man I have ever met. I recommend him strongly to the Lights Club as a good financial proposition, for he has sold me four perfectly good tickets for the Hippodrome worth $2.50 for $50 for the last five years.

"Albee has accomplished a great deal in connection with Moss and Loew but there is still more to be done. I know that you will echo my hope that he will be spared for many years to come. The only way to help with the constructive problem, is to give help with the reform that he is so unselfishly trying to give."

Cheers greeted Hodgdon as he sat down and the assembled guests rose to their feet with salvos of applause.

John J. Murdock was then introduced as "Honey Boy." Responding, he said, "This is what might be termed the meeting of the clan. The Lights are blazing a new trail that will tend to break down the false barriers that have so long stood between artists and managers. The Lights are well named, as they mean the lighting of the way.

RAY SHERWOOD Says:

IF YOU ARE LOOKING FOR A CROONY TUNY MELODY WITH A WONDERFUL SWING, ONE YOU CAN SING OR DANCE TO AND LEAVE THEM HUMMING AND WHISTLING—TRY—

"HAWAIIAN TWILIGHT"

Lyric by RAY SHERWOOD Music by CARL D. VANDERSLOOT

VANDERSLOOT MUSIC PUB. CO.

NEW YORK CHICAGO WILLIAMSPORT, PA. TORONTO MELBOURNE

"Some new officers have just been elected, and if they think they are going to come out heroes they are very much mistaken. It is a hard task and they must be courageous enough to push aside petty jealousies. I know one organization where that does not exist, the managers' organization. You can laugh at that if you want to, but it is the one organization in the world where all different nationalities, each acting for their selfish motive in business, all give their full support on joint matters. Not one shows any petty larceny jealousies, although Loew, Pantages, Moss, Fox, each must protect his own business. I never made a speech, but I have one good wish. I wish to be a member of the Lights Club.

"Get back of your officers and then it is for your officers to get back of the managers, for the managers to get back of you and you to get back of yourself. I know you're all wishing I'd sit down, but not one half as much as I wish it myself so that men who can talk, like Loew and Hitchcock, would get a chance. I thank you for the courtesy of being here and speaking and this will always live as history in my mind. This is the first dinner to cement the real feeling between the manager and the artist.

"Albee has spent two thirds of his time in the last couple of years figuring out the best for all. I know there is no clamor, no tin-foil, but all solid gold and that his entire time will be given up for the good he may do the profession."

Marcus Loew, who followed, had a good spot, but he complained and said, "I honestly believe that Ed. Albee put this up on me. I heard him whispering to Carrillo and saying something about the middle of the bill and I know I'm going to be a dreadful disappointment. But I'm going to get even in spite of the fact that he tried to kill my act. I'm going to tell the story of my life.

"I never heard of Albee until ten or fifteen years ago, and then, whenever his name was mentioned to me, it was whispered. Everyone used to say, 'Ssh, don't let Albee know you've got that act.'

"This was repeated so many times that I used to think that all booking agents were bugs, but I woke up one morning and found out that I was the bug.

"We sent a couple of acts to Philadelphia, and later found their baggage in Chicago and it was then that I found out what that whispering meant. Why, it was so bad that when Albee was pointed out to me, I used to duck across the street.

"I met Albee, in a social way, at a luncheon at the Knickerbocker Hotel and I first thought that he was a great actor or a great liar, but I found out later that I was mistaken. I have had many business deals with him, simply on his word, and, if he said he'll give you $5,000,000 next week, that's all I would want, just his word.

"Then along came Mr. Murdock. The booking agents used to come inside my office and say, 'You don't know that guy; look out for him,' and I believed it.

"But take a man as you find him and don't believe all that you hear. Murdock is one of the greatest men in the business. Of course, we have differences, competition and fights, and hard ones, too, but it's business, and I don't hold it against him.

"I hope to see the day when the entire vaudeville business, including the performers, will be one big co-operative scheme."

Others at the dinner were: B. S. Moss, Gene Hughes, Pat Casey, Pete Mack, Tom Wise, A. L. Robertson and wife, Arthur Deagon, Diamond and Brennan, George McKay, Fred Stone and wife, George Barry and wife, Harry Von Tilzer, Harry, Larry and Eva Puck, Sammy White, Leo Carrillo, Eddie and Gracie Carr, Charles Middleton and wife, Mr. Watters and Tyson, Leo Dougherty and wife, Dooley and Sales, Harry Watkins, Williams and Woldus, Harry Norwood, Kalmar and Brown, Grey and Old Rose, Graves and Anderson, Dugan and Raymond, Dupree and Dupree, Harry Bulger, Sullivan and Meyers, Jake Isaacs and wife, Middleton and Spellmeyer, Leighton Brothers, Morris Tableporter and wife, Rose and Curtis, Max Gordon, "Doc" Breed, Nat Sobel and wife, Jeff Davis and wife, Klein Brothers, Gray and Graham, Van and Schenk, Harry Burton, Al Grossmann, "Manny" Manwarring, Max Oberdorfer, Al Von Tilzer, Sam Hodgdon and wife, Victor Moore and Emma Littlefield, Tom Martel, Walter Myers, the Sharrocks, Zena Carr, Walter Kelly, George Murphy, Monroe and Silvers, Charles Stackhouse, Regal and Mack, Raymond Hitchcock, Lew Loomis, Henry Packard, Hugo Kelly, Joe Brown, Willie Sheppard, Harry Weber, Hugh Herbert, Aileen Stanley, Walter Keefe, Sam Forbes, Reene Riano, Mark Aarons, Alvin Johnson, Clarence Senna, Wayne Christy, Charles Buhrer and wife, George P. Murphy, Harry Norwood, Thomas Wise, Charles Mitchell and others.

HAST HAS FIVE PLAYS

Walter Hast has five new plays.

On September 26, at the Shubert-Belasco, Washington, he will produce "The Open Book," featuring Evelyn Nesbit, Donald Gallaher, Mabel Burt and Herman Adler.

In the same city, early in October, he will produce "The Indian Giver," a new comedy by Roy Briant.

Other new plays are "The Daughter of Two Worlds," by Leroy Scott, starring Emmet Corrigan; "Miss Make Believe," a comedy by Norman Houston, starring his daughter, Marjorie Hast, and a new play by Philip Bartholomae.

"Martinique," which ran here last Spring, will open the season at the Plymouth Theatre, Boston, on August 23, the cast being headed by Josephine Victor and Arthur Hohl.

REHEARSING "BORDERLAND"

Porter Emerson Browne's comedy, "Borderland" is having its cast reassembled, after which the piece will be brought to New York. The company will be headed by Holbrook Blinn, Frank Conroy and Frances Carson.

LOUNGING ACTORS ARRESTED

Charged with disorderly conduct in having annoyed women passers-by, ten actors, all of whom are well known on either the vaudeville or burlesque stage, were arrested last Tuesday night in front of Freeman's Restaurant, on Seventh avenue near Forty-seventh street. Those who were locked up in the Forty-seventh Police Station and whose names were entered on the blotter there were: Harry Nenman, Arthur Match, Hugie Clark, Harold Whalen, Murry Wechsler, Harry Nathenson, Sidney Cohan, Irving Miller, Charles White, Bud Walker, and Joe Dick. They were later discharged in the Seventh District Court after a severe reprimand.

According to the police, the men taken into custody were arrested after being watched for some time. The officers who made the arrests assert that the actors not only obstructed the sidewalk, but passed remarks to and about the women passing up and down the street. These remarks, the police say, were insulting and obnoxious to a degree that prompted complaint by the women.

Following their arrest the men were taken to the Forty-seventh street Police Station, where they were held for night court. Magistrate McGeehen, after severely reprimanding them, gave them some good advice on how to comport themselves in the future and discharged the lot.

MARDIS GRAS DATE SET

This year's Mardi Gras at Coney Island will be held from September 13 to 19, inclusive. William F. Mangels, president of the Coney Island Carnival Company, the body that directs the annual carnival, is employing every effort to produce a pageant that will sparkle with comedy.

PROUTY IS FEATURED

Jed Prouty, who joined the cast of "Seeing Things" last week, is the featured member of the company now, his name having gone up in electrics this week.

SINGERS WITH VOICES ATTENTION!!

CHAS. K. HARRIS, whose house is known as the real ballad house of America, takes pleasure in presenting his list of new, sparkling ballads, with real heart stories and original fascinating melodies.

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By MAX KORTLANDER, who couldn't write a poor ballad if he tried. This one will be a clean up. Watch it grow!

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NOVELTY SINGING AND DANCING
WITH BEAUTIFUL WARDROBE Direction—JOE MICHAELS

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VAUDEVILLE'S CLASSIEST AERIAL NOVELTY
Booked Solid Loew Circuit DR. MARK LEVY

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in SONGS AT THE PIANO
Music by FRED RATH Lyrics by AL. DUBIN

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SETH. **DUNCAN & LYNN** CIRRUS
TWO WISE CRACKERS
WORKING—THANK YOU! HELLO MAZ

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Lillian Ring is to have a role in "Maid to Love."

Eddie Grant, of the Chamberlin Brown office, is on a western trip.

Eugene McGregor, of the Brown office, is going to Europe in November.

William A. Weston, comedian in "Good Times," announced the birth of a son last week.

Kramer and **Boyle,** vaudevillians, have been added to the cast of "The Magic Melody."

The **Stuart Sisters** have been placed in the cast of Nilner and Romberg's "Magic Melody."

Clark and **Verdi,** through the Bestry office, have been signed for "The Magic Melody."

Arnette Greighton has been signed by Jean Bedini for "Peek-a-Boo" to replace Ada Carter.

C. G. Bochert is now doing the publicity for Adolph Klauber's "Scrambled Wives."

George Damroth has been engaged as business manager for the Pickert Stock Company.

Marie Goff has been chosen to play the title role in William A. Brady's "The Immodest Violet."

Rosita Mantilla has been engaged for the cast of "The Magic Melody," through Harry Bestry.

Smith and **Austin** are appearing in Jean Bedini's "Twinkle Toes," which opened this week.

Sophie Tucker is to open on October 4 for a fifteen week run at the Edelweiss Gardens, Chicago, Ill.

Scott Cooper has been engaged for "Blue Bonnet," which will soon be produced by the Shuberts.

Henry McGhie has been engaged to preside over the orchestra for "Irene" at the Vanderbilt Theatre.

Jackson Taylor and Company have been signed for "The Golden Crook" by Jacobs and Jermon, through George M. King.

Harvey Denton, who injured his foot while doing his act last December, has been confined to his home ever since.

Ruth Hoyt, wife of Fred Arnold Ungaro, of the Ungaro-Romany act, is spending the Summer at her home in Cape Cod.

Shirley Temple will appear with the Pickert Stock players this season, having been engaged through Cordelia Tilden.

Ray Raymond has been engaged as leading man for Anselm Goetzl's new play, "The Rose Girl," now in rehearsal.

Jack Haskell, general producer for the Williamson interests in Australia, arrived in New York last week for a month's visit.

Joseph Striker has been signed on a three-year contract by John Golden to play the role of Joe Bascom in "Turn to the Right."

Molly McIntyre and **Cyril Keightley** will head the cast of "Adam and Eva" when it begins its Chicago engagement next month.

Cleveland Bronner has been commissioned by the Shuberts to prepare a ballet to be used in a future Winter Garden production.

Ramswey De Mar has signed with Gleason and Block as an assistant stage director for "The Rainbow Girl," rehearsals of which have been started.

The Whiteway Trio, which recently appeared at the Century Roof, and is now playing at the Shelbourne, is to be seen shortly in the "Scandals."

Margaret Severn is the latest acquisition to the cast of the new "Greenwich Village Follies," in rehearsal at the Greenwich Village Theatre.

Lady Lillian Maxwell Wilshire, who will sing a leading role in "Mecca" at the Century Theatre next month, arrived here from England last week.

Jeanne Eagels, who recently underwent an operation for appendicitis, in convalescing at her home in Mamaroneck and will soon be back at work.

Laddie Gerard, the London musical comedy star who arrived from England recently, will have a part in the new Midnight Frolic, now in rehearsal.

Irving Fisher is bringing his vaudeville tour to a close and will soon begin rehearsals with "Gus Edwards Revue of 1920," with which he has joined up.

Jules Larvet will sail for Porto Rico on October 2 to make arrangements for the appearance there of his company during the Mardi Gras in February.

Allan Dinehart is to return to the Selwyns this Fall, for whom he will appear in "The Love Woman," to open next month at the Times Square Theatre.

Maude Odell, daughter of the distinguished actress of that name, will make her stage debut in "Turn to the Right," when it opens in Boston on August 16.

Mallia, Bart and **Mallia** are doing a new act this season with the Hippodrome show. Maudie Dunedin (Mrs. Harry Mallia) will also be seen on the wire as usual.

Earl House will not go on tour with "Shavings," but will appear in the role of Major Stuart in Thomas Dixon's new play, "Robert E. Lee," which opens in October.

Frank J. Wood, Marie Hayues, Mac Barnes and **Richard Collins** have been engaged for the cast of "Immodest Violet," a new play to be produced by William A. Brady.

Doris Keane will sail for America next month to conclude arrangements for the production of "The Splendid Sinner," by Preston Gibson, in which she will appear this season.

Mme. Galli-Curci returned Sunday from a brief visit to Europe and will sing at one concert at Ocean Grove, N. J., before going to the Catskills for the remainder of the Summer.

Mr. and **Mrs. Douglas Fleming,** who have been appearing with Marty Brooks' act, "The Owl," for the past three seasons, are spending their vacation at their home in Fairmont, W. Va.

Burton Mallory, the past season juvenile leading man with the Urban Stock Company, will, on the closing of that company next week, go to Lake Winnepesaukee for a two weeks' vacation.

Robert Courtneidge, the London producer, is in New York for rehearsals of "Paddy the Next Best Thing," which opens here on Aug. 23 with Eileen Huban and Cyril Scott in the leading roles.

(*Continued on page* 34)

CORNERING GERMAN PLAYS

The Famous Players-Lasky Corporation, seeking dramatic material from which motion pictures may eventually be made, has obtained options on practically all the plays and musical comedies which will be written by the foremost German and Austrian dramatists within the next ten years.

For the handling of this material, it was learned last week, they have formed a subsidiary company, to be called United Plays, Inc., with a capital of $5,000,000. The fourth floor of the Empire Theatre Building, which was acquired by Famous Players when the Charles Frohman Company was taken over by them, is now being refitted as offices of the new concern.

More than half a million dollars has been paid by Famous Players to bind agreements made with more than 400 authors, and existing contracts obligate the company for an equal amount in addition. The idea of thus cornering the supply of German plays is credited to Adolph Zukor, President of Famous Players, and it is said that an effort will next be made to tie up French plays.

S. Rachman and Benjamin Blumenthal, well known here as theatrical promoters, went to Berlin last December to make arrangements with the agents representing German authors, and met Mr. Zukor in London in April, at which time the plans for the new company were completed. Blumenthal is still in Germany obtaining material.

Among the authors whose plays the Famous Players will control, in England and Australia, as well as in this country, are Hermann Sudermann, Gerhardt Hauptmann, Arthur Schnitzler, Ludwig Fulda, Hermann Bahr, George Engel and Max Halbe, as well as the musical plays of Franz Lehar, composer of "The Merry Widow"; Leo Fall, Oscar Strauss and many others. Two companies have been formed for the production of these plays here—the famous Opera Company for musical, and the Famous Playwrights' Company for dramatic productions.

Max Reinhardt, the German producer, will come to America to produce plays for the Famous Players in about a year, and is said to be under contract to spend nine months of each year in this country. Leo Fall will arrive soon to direct rehearsals of the first production under the new régime—a musical comedy to be called "The Rose of Stamboul," which will go into rehearsal next month. Oscar Strauss also will be brought to America and his "The Last Waltz" will be produced this season. Other musical shows planned for production this season are "Miss Puck," by Walter Kollo, and "The Girl in the Fur Coat," by Jean Gilbert.

The contracts made by Rachmann and Blumenthal in Berlin and Vienna were drawn up with the theatrical agents controlling the works of the various authors. These agents, who also issue the plays of their authors in printed form, have contracts with the authors calling for their future works. The Famous Players have made contracts with fifteen of these publishing houses in Berlin, Vienna, and Budapest, and have thus reached about 400 authors and composers. The four most prominent of these concerns are the Kolloverlag, the Dreimaskenverlag, the Harmonieverlag and the Figaroverlag.

Among the others who have thus been signed, in addition to those already named, are Heinz Tavote, Felix Hollander, Heinrich Mann, Rudolph Schantzler, L. Walter Stein, Georg Hirschfeld, Rudolph Herzog, Julius Brand, Max Dreyer, Dora Duncker, Georg Ebers, Hans Muller, Dr. Felix Phillippi, Alfred Grunwald, Ludwig Ganghofer, Stefan Zweig and Marie Ebner Eschenbach.

All plays considered suitable for production here will be placed in the hands of American adapters, and in many cases the names of the German authors will not be advertised when the plays reach the American stage.

NEW SCALE IN CLEVELAND

CLEVELAND, O., Aug. 7.—A new scale of pay has been drawn up by the Union of Operators here, and is now being considered by the M. P. Exhibitors Association. It divides theatres into three classes and scales them accordingly. Class A, those charging $.15 admission, $1.25 an hour. Class B, those charging $.15 to $.25, $1.40 an hour: Class C, those charging more than $.25 a rate of $1.55 an hour. The present rates range from $26.60 to $44.

PERRIN JOINS ASSOCIATED

Dwight S. Perrin last week joined Associated Producers as Director of Publicity for the distributing end of the corporation. Each of the seven producers has his own publicity department headed by some of the highest priced men in the business.

MORENO FORMS COMPANY

LOS ANGELES, Aug. 7.—Antonio Moreno, Vitagraph star, has signed with that concern until 1924, with the stipulation that, should he so select, he will be both star and director of his productions, with complete supervision of all details. In short, he will be at the head of his own producing unit, subsidiary to the Vitagraph Company.

It is believed that Moreno will do several specials, as well as serials and that he will put on at least one feature abroad, thus enabling him to visit his native land of Spain. He will complete his present serial, "The Veiled Mystery," in the early fall and expects, soon after, to leave for Gibraltar.

ARRESTED IN CANADA

WINNIPEG, Manitoba, Aug. 7.—W. G. Bryan, a motion picture actor, has been arrested here and is on his way to Ottawa to stand trial for desertion from the Royal Canadian Mounted Police. He disappeared from that city last April and went to New York, where he played "extras" for several months. When Ernest Shipman gathered his company to film "The Foreigner" in this city, Bryan was engaged to play one of the parts. Two uniforms were to be borrowed from the Royal Canadian Mounted Police here, and when Bryan, who was known as W. C. Brynner, appearer at the barracks to get his costume he was recognized by one of the police and placed under arrest.

OMAHA BUILDING EXCHANGE

OMAHA, Neb., Aug. 7.—A new film exchange building backed by the local Film Board of Trade is now under construction, and will be twelve stories high, with accommodations for twenty-four companies. Projection rooms will be built on each floor. Famous is to occupy the twelfth story.

Among those companies which will be in the new building are Metro, Famous Players-Lasky, Realart, Vitgraph, Universal, Select, Robertson-Cole, Goldwyn, Republic, Fox, A. H. Blank Enterprises, Fontenelle Feature Film Co., Pathe and the Omaha Film Co.

LUCAS TO QUIT GOLDWYN

ATLANTA, Ga., Aug. 6.—Arthur Lucas, president of the newly organized American Theatres Corporation, $5,000,000 concern, is to resign as district manager for Goldwyn on September 1, in order to conduct his own business.

SOLDIERS GIVING CIRCUS

CHICAGO, August 3.—The First Division Circus, which made such a hit on the Rhine, is coming to Chicago on August 19 to play two weeks at White City.

One of its features will be "Over the Top," in which there will be 1,000 members of the division. There will be two trenches, one of doughboys and the other of imitation Jerries. Machine guns, star shells and tanks will be brought into play, but there will be no casualties. The show will be a regular three-ring affair, with all kinds of trick riding and acrobatic work.

Receipts derived from the performances will be used to complete the fund being raised to build a battle monument to the First Division in Arlington Cemetery, at Washington.

NEW FILM COMPANY FORMED

LOS ANGELES, Aug. 7.—A new motion picture concern is about to be organized here by F. W. Carroll, to be known as the Eddie Hall Picture Company. It is probable that the company will work at Universal.

Carroll returned only a few months ago from service in the United States Army. He served overseas with the Canadian forces during the war and was several times wounded. He has five stories ready for production, the names of which will be announced later.

MAKING STAGE PLAY

J. L. Frothingham, after purchasing the screen rights to Emerson Hough's novel, "The Broken Gate," has become so impressed with its possibilities as a stage play that he has begun negotiations with the author for a stage version to follow the film.

CALL IT "THE CAPITAL"

MONTREAL, Can., Aug. 5.—The new theatre being built here by Famous Players-Lasky, is to be known as "The Capital" and will open January 1 next. The seating capacity of this newest picture palace is to be 2,500.

MANAGING MONTREAL HOUSE

MONTREAL, Can., Aug. 6.—"The New Palace," a picture theatre now under construction by the Allens, is to be managed by George Rotsky, one of the old Allen managers. It opens on December 1.

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POLICE PROBING SLAVIN BEATING

The fight at the Lambs Club early Sunday morning, which resulted in John Slavin going to St. Lukes Hospital with a possibly fractured skull is, despite the investigation of the police and the District Attorney, still shouded in mystery. The injured actor, together with John J. McGraw, manager and part owner of the Giants, and Winfield Leggitt, ex-navy officer, are the central figures in the affair.

It became known on Monday that last Saturday night McGraw, who was recently suspended for a fight with Walter Knight, had picked a quarrel with William Boyd, which resulted in a fight in which McGraw didn't get any the best of it. Several persons were drawn into the affair, and Slavin, who was with McGraw, came in for his share of blows when he tried to act as peace maker. However, the Lambs Club attendants swear that he left the club with McGraw in perfectly good condition and spirits.

According to the story told the police by Leggitt, he, McGraw and Slavin left the club at seven o'clock Sunday morning. They hailed a taxi and proceeded to McGraw's apartments. All three stepped out of the taxi when they arrived at their destination and, according to the driver, had a dispute as to who should foot the bill. McGraw did and ran up the steps to his apartment.

Leggitt says that he then turned to speak to Slavin and found the latter lying face down on the curb. With the aid of the taxi driver, he got the unconscious actor into the taxi and drove him to St. Lukes Hospital. There, it was said, Slavin was suffering from a possibly fractured skull and other injuries, which include the loss of two teeth and a hole bitten through his tongue.

Hospital authorities then notified the police and when detectives arrived a few minutes later they questioned Leggitt. He said he had not seen Slavin fall, denied that McGraw was responsible for his condition and stated that he was one of the participants in a row at the Lambs a few hours previous. The taxi driver stated that he was not looking in their direction at the time that Slavin fell. He did not know, he said, whether the latter received his injury then or not.

The police then proceeded to McGraw's apartment and roused the latter from his bed. He expressed surprise when informed of Slavin's condition. He said they had been in a row with some one, he didn't know whom, at the club. McGraw bore traces, the police say, of a discolored eye and a swollen nose.

When officials of the Lambs found the police were conducting an investigation, word went out that every one was to keep mum.

On Monday of this week the house committee met and established that Slavin, the ex-navy officer and McGraw had had a row with Boyd. McGraw started it, they held.

From what little could be learned McGraw made his appearance in the grill of the club, where Slavin and several others were seated. He espied Boyd, and, possibly, mistaking him for some one else against whom he had a grudge, became abusive, it is said.

The encounter is said to have been brief. The baseball man got the worst of it. However, it appeared he was in a mood for punishment, for he continued to call Boyd "names." Finally the latter landed a right hooker on McGraw's eye and a straight shoulder punch on the nose. Boyd was preparing to give him some more when Slavin and the ex-navy man stepped in and stopped the fight.

WILL PROBATE HELD UP

The probate of Louis Arnot's will is apt to be tied up for some time, because of the death of one of the subscribing witnesses and the absence from this State of the other. The actress, in private life Mrs. Mary Louise Gunn, died at the age of 76 on August 16, 1919. She was the last of the famous Marsh Troupe.

After the will, which was executed in 1910, was filed for probate in Brooklyn last month, a search for the witnesses disclosed the fact that neither could be found because of the foregoing reasons.

Miss Arnot left an estate of "about $1,500" in realty and "about $150" in personal property, which goes to her husband, daughter and sister.

STARTING ON HIS OWN

Harold Holstein, for several years past stage producer for the Stuart Walker company, is planning to blossom forth as an independent producer next season. He has signed a contract whereby he guarantees to produce Mrs. Tedema Bussiere's play, "Exit Claudine," on or before April 1, 1921, in New York, Philadelphia, Boston or Chicago.

OCEAN RATES CHANGED

Changes in second and third class westbound prepaid rates and eastbound second cabin rates have just been made by the Holland America Line and will affect all theatrical people going to Europe over that line. The rates vary on the different steamers of the line.

On the Rotterdam, from that city to New York, the minimum second cabin rate is $172.50, while the same trip on the Noordam and Ryndam is $155. From Boulogne, the rates on the same ships are $162.50 and $145, respectively.

Eastbound to Rotterdam and Boulogne the minimum rates on the Rotterdam are $157.50 and $147.50, respectively, while on the Noordam and Ryndam, they are $140 and $130. On the New Amsterdam, the rates are about midway between those of the other two ships. Second cabin rates between New York and Plymouth remain unchanged.

The third class rate from Rotterdam to New York is $105 and from Boulogne-sur-Mer $92.50. The Eastbound rates remain unchanged. The above rates went into effect on August 4.

KESSLER LEFT $100,000

David Kessler, Jewish actor, dramatist and producer who died on May 14 last, left an estate estimated at between $75,000 and $100,000 in personal property, the greater portion of which he transferred during his lifetime to his widow, Ray Kessler.

The heirs have been directed by Surrogate Cohalan to show cause why this will, executed on May 21, 1913, should not be admitted to probate on August 16. In addition to his widow, who receives the entire estate, after the payment of all debts, and who is also named as the executrix of his property and general guardian of his infant children, Kessler is survived by three children, Ida Kessler, an actress, and Natalie and Sylvia. He made no provision for Ida, as she is married.

THURSTON GETTING READY

Howard Thurston, the magician, is to complete work on his picture "Twisted Souls," this week, and, after a brief rest, will begin the construction of several new illusions, as is his annual custom. His tentative opening date is September 20.

McVICKER'S 62 YEARS OLD

CHICAGO, Ill., Aug. 9.—McVicker's Theatre, built in 1858, reaches its sixty-second birthday on Thursday of this week. An interesting coincidence is that Jack G. Burch, its resident manager, also celebrates his sixty-second birthday on the same day.

The theatre was purchased from the Litt Estate in 1912 by Jones, Linick and Schaefer, who are contemplating razing the old structure next Spring and erecting on the site a theatre which will cost $3,000,000 and will be devoted to high class vaudeville.

The Garrick, also under their control, will be used for high class vaudeville as soon as it is vacated by the Shuberts. The houses will undoubtedly be used by Marcus Loew as opposition to the Majectic and the Palace Music Hall.

UNION HILL COMPANY OPENING

UNION HILL, N. J., Aug. 9.—The Union Hill Stock season will open on August 30, when the Keith Players inaugurate their season at the Hudson Theatre. In the cast of the company, managed by William Wood, will be Dorothy Shoemaker, Russell Fillmore, Doris Underwood, Rose Ludwig, Joseph Lawrence, William Evarts, Raymond Brawley and William Davidge. Edwin H. Curtis will be director for his third season. The leading man and opening play have yet to be chosen.

STRIKE AT CARNIVALS

DOVER, Ohio, Aug. 5.—By an ordinance that has just been passed here by the city council, carnivals will not be allowed to show within three hundred feet of any dwelling in the city.

STETSON'S "TOM" REHEARSING

Stetson's "Uncle Tom's Cabin" Company went into rehearsals this week, preparatory to opening on September 2nd, playing over the K. and E. time, covering Southern territory.

REHEARSE "WAY DOWN EAST"

A company of "Way Down East," controlled by Counihan and Shannon, went into rehearsal on Monday and when rehearsals are finished, is to open in Chicago for a fall season.

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HART-INCE TRIAL HALTS

LOS ANGELES, July 27.—Thomas H. Ince yesterday brought to a sensational halt the $100,000 suit brought against him by William S. Hart, following the filing of affidavits charging Judge Lewis R. Works with prejudice and bias. Ince asked a change of venue so the suit might be tried by another judge.

The affidavit charging unfairness is based on a letter received by Ince on July 5, from Judge Works, in which the latter applied for a position as revisor of scenarios and a writer of subtitles. The Judge denied Ince's motion for a change of venue, contending, in a sworn affidavit, that he had asked Ince not to reply to his letter seeking employment until after the present trial had been heard. He further set forth that he had applied to Hart for a similar position and to fifteen other companies as well.

LINDER NOT BUYING STUDIO

SANTA BARBARA, Aug. 5.—Officials of the American Flm Company today denied that Max Linder, the French comedian, is negotiating for the purchase of the big American studios here.

A report, which apparently started among a group of New York financiers, was to the effect that the French comedy star had sold his European possessions and that he would buy the Santa Barbara film plant for his exclusive use.

Linder is now working at Universal City, where he occupies a portion of the Maurice Tourneur studios.

FAMOUS RELEASING EIGHT

Famous Players has scheduled eight productions for November release. They are George Melford's "Behold My Wife," "The Sins of Rozanne," starring Ethel Clayton; Enid Bennett in "Her Husband's Friends," Wallace Reid in "The Charm School," "Idols of Clay," the third George Fitzmaurice production featuring Mae Murray and David Powell, Dorothy Dalton in "A Romantic Adventuress," Bryant Washburn in "Burglar Proof" and "The Frisky Mrs. Johnson," with Billie Burke.

BUYS "COUSIN KATE"

"Cousin Kate," the Charles Frohman production that created a sensation some years ago, has been purchased for the screen by Albert E. Smith. Ethel Barrymore, with Bruce McRae as her leading man, created "Cousin Kate" on the stage. After a successful season in New York she took it on tour.

The author is Hubert Henry Davies, who wrote "The Outcast," and "Cynthia."

EILEEN SEDGWICK INJURED

LOS ANGELES, Aug. 6.—Eileen Sedgwick's arm is in a sling as the result of an accident during the filming of a fight scene in the Universal serial, "The Queen of Diamonds." Edward Kull, the director, is busying himself with scenes in which the star does not appear, as Miss Sedgwick is expected to be able to resume work within a week.

OPENING IN TWO CITIES

"Earthbound," a Goldwyn picture, will open simultaneously in Chicago and New York on Wednesday, August 11, at the Playhouse in the former city and at the Astor in New York. Flora Ravelles, late of the Russian Ballet, has a part in this Basil King story.

SIGNS FOR DORALDINA FILM

LOS ANGELES, July 31.—Edward Earle has been selected to play the leading male role in Metro's first production starring "Doraldina," called "The Passion Fruit."

BRANDT FORMS COMPANY

Joe Brandt, with Jack Cohen, producer of "Hall Room Boys," has formed the C. B. C. Sales Company, to deal exclusively in independent productions.

MAKING TWO-REELERS

Al. Gilbert is producing several two-reel comedies for the Allied Film Players, the first of which will be released in September.

WOMAN CASHIER ARRESTED

DENVER, Aug. 7.—An alleged conspiracy by which Denver motion picture theatres are said to have been defrauded of thousands of dollars by trusted employes, and the government of large sums in war tax, is the reason for holding without bail in the city prison Wednesday of Mrs. Ethel Davis, age 27, cashier at the Princess Theatre, and two ushers at the Rialto and Princess Theatres.

At least six more arrests will be made and the prisoners will be accused in both the State and United States courts, announced Leonard De Lue of the De Lue Detective Agency, who is handling the cases for the theatre managements.

That confessions have been obtained to the entire scheme, extending over nearly a year, was asserted by De Lue and City Detective Frank McCabe, who joined in making the arrests. The ushers who have confessed, according to the authorities, are Del Weber and Dan Schroth.

Other theatres also have been mulcted, according to De Lue and further revelations will be made in a few days.

"While the confessions we have obtained from all those arrested, with the exception of Mrs. Davis, involve only about $6,000, we have definite information that at least twice that amount has been stolen," said De Lue.

"The scheme was this: Ticket sellers connived with ushers so that after the tickets were sold they were palmed by the ticket takers and ushers and returned to the box office. Then they were sold over again.

"Mrs. Davis alone refuses to admit any complicity in the plot. The confessions obtained from the others accuse her of being the leader in the conspiracy at the Princess Theatre. Weber has confessed to a similar part in the plot at the Rialto.

"From our checking of accounts, it is certain that the leader of the plot at the Princess obtained as much as $60 a day. Some days this ran up to $70.

"It is alleged that Mrs. Davis began her operations a year ago. She has been employed at the theatre about two years.

"We obtained our first clew to the conspiracy by a 'clocking' system whereby our operatives check up on the number of persons entering the theatre. When the receipts were shown to be below the amount that should have been taken in, an investigation began. This investigation has been under way for three weeks and we have all the evidence under which to proceed in court.

"On every ticket which was plamed and turned back to the box office, the government, of course, was defrauded of the war tax. Government operatives already have been taken into the case."

PUT IN ALARM SYSTEM

LOS ANGELES, Aug. 6.—A complete fire and signal system has been installed at the Lasky studio consisting of regular alarm boxes, which admit of the glass being broken and a connection established with the main office of the concern that installs the apparatus, as well as with the fire department, in case of a blaze at the big film plant.

In addition there is a key system whereby the night watchman at the studio rings in every hour to headquarters from each box at the studio. If he fails to do so, he is given fifteen minutes' grace and then a special messenger on a motorcycle is sent immediately to the plant to see if all is well.

A report of the watchman's calls is mailed to the studio manager each day so that a complete check can be kept on his movements.

PERFECTS COLOR PHOTOGRAPHY

PHILADELPHIA, Pa., Aug. 6.—In a little workship on his ten-acre farm on the loftiest peak of Roxborough, the highest point in Philadelphia, James D. Law, amateur scientist, working in collaboration with his son, Duff C. Law, has finally succeeded, he claims, in perfecting the art of color photography. For years the father and son have worked toward the perfection of their process and the time has arrived, Mr. Law says, when he is ready to submit his findings to the most stringent tests.

MOOSER IN CHARGE

George Mooser, Eastern production manager for Goldwyn, has been placed in charge of that concern's eastern studio in New York, succeeding Robert McIntyre, who has been studio manager since Goldwyn started producing in the East last Fall.

FILMING "BLACK BEAUTY"

"Black Beauty," the famous children's story by Anna Sewell, is to be picturized by Vitagraph under the direction of David Smith. According to the directors, the animals in the picture are going to be more important than the human actors.

METRO BUYS STORY

Metro has purchased the motion picture rights to "Rings and Things," a story by John Moroso that has been accepted by a current magazine but that has not yet been published.

BUYS BURKE STORIES

The William Fox Company is to film that portion of "Limehouse Nights," by Thomas Burke, not put on the screen by David W. Griffith. Most of the book of these colorful stories of London life still remain for the Fox Company, which will cast Shirley Mason in the leading roles.

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(*From June 22 to Sept. 1 my personal address for writing special material is* 404 [illegible] *Building, San Francisco.*)

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Next Week—GROWN UP BABIES

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GAYETY THEATRE
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THIS WEEK
Grown Up Babies

ZUKOR TO MEET EXHIBITORS

As the result of correspondence that has passed between Adolph Zukor and Sydney S. Cohen, there will, in all probability, be a meeting some time this week between the former and representatives of the Motion Picture Theatres of America, at which the grievances of the latter will be discussed.

Zukor has stated that he thinks such a meeting advisable, while William A. Brady, recently, in Cleveland, suggested that exhibitors hear both sides of the question. Part of the correspondence that passed between Cohen and Zukor follows, the first letter being from Cohen:

"I have read with the deepest interest your statement given to the trade press touching the very matter I brought to your attention in my recent communication to you.

"You have deliberated a considerable length of time before declaring yourself on the situation of which, under the instructions of the Cleveland convention I complained to you in my open letter, but as it touched the vital points at issue between us, I do not think that the Motion Picture Theatre Owners of America want me to stand on form or ceremony.

"You have gone on record saying the abuses of which we have complained have never had your sanction. You supplement this assurance with a definite and practical offer, which I do not think ought to be ignored.

"The uses of correspondence have, I think, been now fully exhausted. We have come to a pass where a meeting face to face is the next step in any effort toward fair and reasonable arbitration.

"Assuming then a disposition to meet us half way and casting aside for the present at least any doubt as to the good faith of the offer, I believe the interests of the Motion Picture Theatre Owners of America and the interests of the whole industry will be well served by a formal declaration of our willingness to accept your offer. You have in the most explicit words disavowed all responsibility for the offenses against the independence of the exhibitor. You have gone further even by your emphatic avowal that you will personally take up, consider and adjust our grievances as we have time and time again submitted to your representative.

"To show the good faith and conciliatory spirit of which under the instructions of the Cleveland convention I had given such a pointed assurance in my letter, I propose to appoint a committee of motion picture theatre owners, which will be thoroughly representative of the exhibiting body of the whole country. I will ask this committee to sit as a board of arbitration according to the privilege of proving your sincerity and good faith by sitting before it, conferring with it and I trust in the end co-operating with it.

"Yours sincerely,
(Signed) "SYDNEY COHEN,
"President,
"Motion Picture Theatres of America."

Mr. Zukor replied as follows:

"I agree with you most heartily that the best interests of all of us can best be served by the conference suggested. I shall be glad indeed to meet your committee at the earliest possible moment. Will you please set a time for the discussion, which I am sure will put an end to all arguments that I know have been caused only by misunderstanding and ignorance of our problems.

"Yours very truly,
(Signed) "ADOLPH ZUKOR,
"President Famous Players-Lasky Corporation."

Mr. Cohen answered:

"I have your reply to my communication of the 4th inst., in which you agree to meet a committee of motion picture theatre owners of America to discuss the questions which have arisen between your corporation and our organization.

"I wish to advise you I have appointed a committee of nine. The committee consists of the following:

"Sydney S. Cohen, president, New York.

"C. C. Griffith, vice-president, California.

"E. T. Peter, treasurer, Texas.

"Executive committee members:

"Ralph Talbot, president Oklahoma Theatre Managers' Association.

"J. C. Ritter, president Michigan Exhibitors' Association.

"C. L. O'Reilly, New York.

"Members:

"J. T. Collins, president New Jersey Exhibitors' Association.

"H. C. Bean, president Motion Picture Theatre Owners of New Hampshire.

"H. C. Varner, secretary North Carolina Exhibitors' Association.

"This committee will meet the early part of next week and we will advise you of the time and place so that you and your associates may attend.

"Very truly yours,
(Signed) "SYDNEY S. COHEN,
"President."

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FILM DAREDEVIL KILLED

Los Angeles, August 1.—Lieutenant Omer Locklear, noted for his daredevil stunts and said to be the first aviator to leap from one machine to another in the air, was instantly killed near Hollywood last night when an airplane in which he was performing by flashlight for a motion picture concern, crashed to the ground without having righted from a tail spin started at a height of 10,000 feet. Lieutenant Milton Elliot, who accompanied him on the flight, was also killed.

At a height of 10,000 feet in the air, Locklear, upon a signal from the director, started into a nose dive. Fireworks were being set off from the plane by Lieutenant Elliot while five searchlights played on it. About 200 feet from the ground Locklear attempted to straighten out, but was too low and crashed to the earth. The plane burst into flames, which were caused, it is said, by a rocket. Both aviators were dead when motion picture employees reached them.

Locklear was in the U. S. aviation service during the war and took up commercial flying at its close. He was twenty-seven years old, a native of Gadsden, Ala., and is survived by a widow, who lives at Fort Worth.

METRO ACTIVE IN WEST

Considerable activity is at present being manifested at the Metro Western plant, no less than seven companies being at work finishing productions and starting new ones.

"Blackmail," with Viola Dana, is rapidly nearing completion under the direction of Dallas M. Fitzgerald, with a cast that includes Wyndham Standing, Edward Cecil, Florence Turner, Alfred Allen, Lydia Knott and Jack Roi.

Charles Swickard is directing "Body and Soul," with Alice Lake in the leading role, supported by Stuart Holmes, Fontaine La Rue, Hugh Saxon, Carl Gerard and William Oelamond.

"Are All Men Alike?" adapted by A. P. Younger from Arthur Stringer's story, "The Waffle Iron," features May Allison, with Wallace McDonald as leading man and Lester Cuneo, Ruth Stonehouse, John Elliott, Winifred Greenwood and Emanuel Turner in the supporting cast.

Edmond Lowe and Viola Vale are featured in "Someone in the House," under the direction of John Ince, with Edward Connelly, Edward Jobson, Lawrence Grant, Clara Lee, Howard Crampton, Henry Miller, Jr., and William Irving.

Jack London's story, "The Star Rover," will shortly be released. Courtenay Foote, Thelma Percy, Marcella Daley and "Doc" Cannon are in the cast.

"The Four Horsemen of the Apocalypse" will be started shortly under the direction of Rex Ingram, and Mme. Donaldina will start on her first Metro vehicle, "The Passion Fruit," under the direction of Edward Sloman.

BRADY CALLS MEETING

William A. Brady, president of the National Association of the Motion Picture Industry, has issued a call for the adjourned meeting of the Board of Directors to be held on Wednesday, September 8, at 3 p. m.

This meeting was adjourned from the annual meeting at Cleveland. The business will be the election of officers for the ensuing year and also the mapping out of plans for the guidance of the association during the coming twelve months.

SCHENCK BUYS ANOTHER STORY

"The Chessboard," a short story by Madeline Sharp, has been purchased by Joseph Schenck as Constance Talmadge's next vehicle to follow "Good References." The name has been changed to "Dangerous Business."

R. William Neill will direct, while Kenneth Harlan and George Fawcett will be seen in the principal roles in support of Miss Talmadge.

ZAUDERS MAKE-UP
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TRIANGLE MANAGER DIVORCED

Mrs. Catherine Seeley Callahan, wife of Edward Callahan, general manager of the Triangle Film and Distributing Corp., has been granted a divorce from her husband and the custody of their son, as well as alimony of $15 a week. She charged misconduct with other women and neglect.

LINDER AFTER PARIS HIT

LOS ANGELES, Aug. 5.—European agents of Max Linder are at present negotiating for the screen rights to a French comedy, "Coralie and Company," now playing at the Palais Royal, Paris. If they are successful, work will probably begin on the piece early in September.

BIG FILM HOUSE READY

CHICAGO, Ill., Aug. 9.—The Stratford Theatre, at Sixty-third street and Union avenue, Chicago's $1,000,000 motion picture theatre, is practically completed and will be ready for its official opening September 1.

The house will be under the personal supervision of W. P. Clement, prominent in the management of better class motion picture houses. There will be a forty-piece symphony orchestra, under the direction of Walter A. Blaufuss, musical director of the Woods Theatre at the present time. A $50,000 ventilating plant has also been installed and a $60,000 Moeller Organ is another feature. Bernard G. Ziv has been selected as director of publicity.

ALLENS SWITCH MANAGERS

WINNIPEG, Manitoba, Aug. 3.—The following changes have resulted from a general shake-up among managers of Allen houses: Helmer Jernberg, formerly at the Province, at Allen; Jack Ward, formerly at Gaiety, at Province; Charles Worden, at Gaiety; A. M. Ferguson, at Allen; appointments at Dominion and Rex, as result of resignations of Ben Davis and R. E. William, pending.

ASHER'S, CHICAGO, OPENS

CHICAGO, Ill., Aug. 9.—Ascher's New Forrest Park Theatre was officially dedicated as a feature motion picture theatre on Saturday, when it was opened to the public.

NEILAN SIGNS ROSCHER

Marshall Neilan has placed under a long term contract, Charles G. Rosher, photography expert and recently cameraman for Mary Pickford. He will assume charge of the photographic department of the Neilan plant.

MOORE SELLS FRANCHISE

WASHINGTON, D. C., Aug. 6.—Tom Moore, manager of Moore's Theatres, this city, has sold his First National franchise to J. D. Williams, of that firm. The franchise included Washington, Delaware, Maryland and Virginia.

YOUNG FORMS OWN UNIT

LOS ANGELES, Cal., Aug. 5.—James Young is contemplating the formation of his own producing unit and will manufacture films for open distribution. First, however, he must direct George Arliss in "The Devil."

FAMOUS GETS ANOTHER HOUSE

FRESNO, Cal., Aug. 3.—Reports are current here that the Liberty Theatre, opposition house to the Kehrlein circuit, local theatre, has been taken over by interests identified with Famous Players.

MANNING DOING PUBLICITY

Frank Manning has accepted the position of publicity manager for the F. J. Rembush Enterprises in Indiana. He was formerly with Rembush for seven years. He will have charge of twelve theatres.

NIBLO JOINS FAIRBANKS

With the Douglas Fairbanks-Mary Pickford aggregation, which left for the West last week, were Fred Niblo and Enid Bennet, Niblo having accented an offer to direct for Fairbanks. It is believed that Miss Bennet (Mrs. Niblo) will continue to make her own productions, as planned when she and her husband came East. They originally had expected to have two companies, one headed by Niblo, as director of specials, and the other by Miss Bennet, as a star.

MRS. DREW WITH VITAGRAPH

Mrs. Sidney Drew has been engaged by Albert E. Smith to direct Alice Joyce in Vitagraph specials. Her first venture will be the direction of "Cousin Kate."

ABOUT YOU! AND YOU!! AND YOU !!!

(Continued from Pages 17 and 23)

Edward Bowes, of the Capitol Theatre, returned from a month's visit to the coast last week.

Marjorie Phillips, vaudeville single, is convalescing following a serious operation at the American Theatrical Hospital, Chicago.

Jesse Mitchell, stage carpenter with the "Passing Show," in Chicago, is ill at the American Theatrical Hospital.

Laura Love was last week discharged from the actors' hospital, Chicago.

Bob Doyle, of Doyle's Revue of 1920, has been discharged from the American Theatrical Hospital, Chicago.

Franzia Whitney, of the Rueben and Cherry Carnival company, is ill at the American Theatrical Hospital, Chicago.

Edna Hogan, of the "Little Cottage" company, has been discharged from the American Theatrical Hospital, Chicago, where she underwent a serious operation.

Frank Meadky, Chicago musician, is in the American Theatrical Hospital there with a fractured arm.

Vera Bemis has been operated on at the American Theatrical Hospital, Chicago, for appendicitis.

Shirley Lewis is in the actors' hospital, Chicago, as the result of a serious operation.

Alvin Ross is in Chicago at the American Theatrical Hospital.

Moe Schenck returned to his desk this week after three weeks in bed with poison ivy.

George Choos has cabled of his safe arrival in Paris.

Betty Bond starts to rehearse with **Lew Field's** "Wild Women of 1920" this week.

Jean Bedini and his wife are in Johnstown, Pa., to witness the opening of his new show, "Twinkle Toes," tonight. They will travel with the show for two weeks.

Eva Puck, who was with "Irene" last season, has had several offers for next year, in addition to an offer to consider a re-engagement with the same show. She is considering an advantageous offer from De Courville to go to London.

Arthur Deagon was operated on for tonsilitis by Dr. Voorhees this week.

Orten and **La Salle** have received a routing over the Western Vaudeville Managers' Association Circuit, starting late this month.

Hale Hamilton and **Grace La Rue** arrived in Chicago Saturday, breaking a journey from Californa to Lake Placid. They will resume roles in "Dear Me," at Davenport, Ia., on Labor Day.

Willie Smith has been given a forty weeks' booking over the Loew circuit, opening this week at the Warwick.

Frank Wirth left New York this week to spend two weeks' vacation with the Ringling-Barnum and Bailey circus in Chicago.

George Trimble, assistant executive secretary of the Actors' Equity Association, returned early this week from a vacation spent at Atlantic City.

"Some Day—You'll Want My Love"

1

Our romance is over you say?
I'm sorry, dear, sorry 'tis true
Your love for me faded away.
Another looks better to you.
You, too, some day will be sorry,
And know what it means to feel blue;
That's why I warn you to tarry;
And listen while I say to you:

CHORUS

Some day you'll regret it, now don't you forget it,
You'll know what it means to feel blue.
Some day you'll grow lonely, you'll be wanting only
A love that you know to be true,
And then with tears falling, your heart will start calling
The heart you are breaking to-day.
Oh dearie, relent, I know you'll repent
Some day when you're miles away.

2

Just think of the wonderful hours,
We've spent in our garden of love;
Happy as beautiful flowers,
That grow in the gardens above.
Don't tell me our love dream is thru'
For dearie, as sure as you do,
The love which you now throw away
You'll find yourself wanting some day.

"Some Day—You'll Want My Love." Beautiful Lyric, Wonderful Melody. Professional copies now ready. Two color title page, piano copy 15c.

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A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
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JACK BALL, Victoria Theatre, Wheeling, W. Va.

JOSEPH WILLIAM ALLISON,

professionally known as "Young Buckshot, King of the Lasso," died of pneumonia on May 8 at Pishawar, India. He was connected at times with some of the leading acts in this country and also appeared in Europe. He is survived by his widow and a baby daughter.

DANNY LONDON,

of the team of Stirk and London, acrobats, and recently a member of the Four Comrades with the Barnum and Bailey show, died on July 29th, at Lakeville Hospital, Middleboro, Mass., of tuberculosis. He was forty-five years of age. Interment was at the St. Patrick Cemetery, Brockton, Mass.

LOUISE CONSTINE,

a fifteen-year-old motion picture actress and daughter of Nat and Frances Constine, retired vaudevillians, died last week at her home from heart disease. She was buried on Sunday. She has been in pictures for six months and had appeared in as many films.

JOHN P. RITTER,

sixty-three, playwright, novelist and newspaper man, died in St. Michael's Hospital, Newark, last Tuesday night. He had a long career as a writer for the stage and also as a novelist. Among his plays were "More to be Pitied Than Scorned," "The House of Lies," "The Curse of Drink" and "My Tomboy." He also wrote the screen version of "Poppy" in which Norma Talmadge starred, while his novels included "The Man Who Dared" and "Cross Roads of Destiny."

EUGENE GAUDIO,

well known cameraman in the motion picture business, died in Los Angeles last week of appendicitis. He was regarded by many as one of the best technical men in the business.

LETTER LIST

GENTS.

Armstrong, Doc.
Bohme, Walter A.
Cummings, Frank
Cowboy & Girl Co., Mgr.
Dolan, Joe
Dinkins, Sonnie
Eldredge, Fred
Errico, Joe
Ernest, Frank
Faust, Victor
Jacobs, J. M.
Kavlik, J. A.
King, Manny
Knight, Cliff
Lewis, J. C.
Le Vevre, Geo. & May
Leahy, Buck
Mantell, Westley
McKittrick, Jas. J.
Morganstein, Billy
Newman, Lewis
Newhart, Chas. E.
Newton, Harry A.
Opel, Harry
O'Day, Billy
Oswald, Billy
Page, Tyson
Reynolds, E. K.
Snead & Clark
Torellis
Wilson, Walter
White, Henry
Whitney, H. S.
Cornell, Francis
Elkins, Mrs. Roy
Kimmonds, Dottie
Guinan, Texas
Hughes, Mabelle
Howard, Eunice
Harmon, Lucile
Lucker, Eleanore
Long, Mrs. W. A.
LaMont, Billie
Norris, Anna
Owen, Flo
Richmond, Mona
Rivers, Mabelle
Richmond, Mona
Rice, Mabel
Schilling, Pearl
Shipman, Cecilia
Stronfe, Hilda
Worth, Jean
Winton, Violet
Winton, Violet

LADIES.

Brooks, Marjorie E.
Black, Mrs. J. J.
Bailey, Mrs. E.
Burnett, Evelyn
Cleveland, Hasel
Casey, Lillian M.

E. F. ALBEE, President
J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

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